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Master Work in Dutch Collection Here



"PORTRAIT OF A MAN"

By LUCAS VAN LEYDEN

NEW SALON FORMED BY PARIS ARTISTS

Twenty-seven Dissenting Members of Ruling Board of Société Nationale Organize to Exhibit

PARIS—The twenty-seven dissenting members of the former administrative board of the Société Nationale have formed into a new association. They are said to be in complete agreement and will open a new, eclectic Salon to comprise the most conservative as well as the most advanced movements in painting and sculpture active at present, the idea being to demonstrate all that French art has to offer of the best in every line at a time of year, i. e., the mid-spring, when Paris is full of fashion and foreigners.

The Minister of Fine Arts has given his encouragement to the new group. The twenty-seven are MM. Besnard, Aman-Jean, Lucien Simon, Ménard, Prinnet, G. Desvallières, Maurice Denis, Le Sidaner, Lebasque, J. Flandrin, Laprade, Guérin Morisset, Ch. Dufresne, B. Boutet de Monvel, Charlot, Karbowsky, Bourdelle, Despiau, Poupelet, Dejean, Halou, Arnold, J. Beltrand, Perrichon, Plumet, Dammouse.

The Société Nationale des Beaux Arts has formed its new committee. MM. Albert Besnard, Aman-Jean, Dufresne, Flandrin and Bourdelle were not re-elected. The new committee consists of MM. Béraud, Forain, Boutet de Monvel, Cottet, Lebourg, Lobre, Mathey, Montanard, Picard, Raffaelli, Renoir, V. Koss, Willette, Bastien-Lepage, Beurdot, Jeaniot, Bouchez, Morot, Hofmann, painters; Bartholomé, Damp, Desbois, Fix-Masseau, Desnonard, sculptors; Pannemaker, Jonas, Leheu, engravers; Genuys, Brachet, architects; Aubert, arts and crafts; president, M. Lhermitte.

—Muriel Ciolkowska.

Sargent to Do More Decorative Work for the Boston Museum

BOSTON—From the Museum of Fine Arts comes the announcement that "the trustees of this institution have engaged John Singer Sargent to continue the series of decorations he lately made for the rotunda. The decorations will be placed on the ceiling over the main staircase and along the adjacent corridors." Nothing else as to the subject or date of commencement was given out.

Russian Art Attracts Many

Over 70,000 persons attended the Russian exhibition of paintings and sculpture which closed March 4 at the Brooklyn Museum.

This portrait by Lucas van Leyden has the distinction of being one of only four portraits by this artist that are known to have survived. It is part of the collection of nearly two hundred paintings brought to this country by the Goudstikker Galleries of Amsterdam, which will be placed on exhibition Sunday afternoon at the Anderson Galleries.

This picture, which is on a panel, and bears the artist's signature, came from the collections of August Zeiss of Berlin and of M. M. Van Valkenburg of The Hague. It was exhibited at Bruges in 1902, Dusseldorf 1904, Utrecht 1913 and at the museums of Rotterdam and Leyden. It was described by Dr. Max J. Friedlander in his "Catalogue des Tableaux Primitifs—Bruges" and in "Van Eyck bis Brueghel." It has been reproduced in the *Connoisseur*.

Butler Art Institute Buys Large Patterson Marine Painting



"TURNING THE BUOY—INTERNATIONAL FISHERMEN'S RACE"

By CHARLES R. PATTERSON

Buys Rubens' "Son," Hals' "Daughter"

Two famous canvases by Frans Hals and Peter Paul Rubens have just been sold by Henry Reinhardt & Son, 606 Fifth Ave., to Max Epstein, a prominent railroad man of Chicago. The Hals is the "Portrait of His Daughter" and has been in a noted private collection in Germany for many years, having been acquired by Paul Reinhardt only recently.

The Rubens canvas is a portrait of his son, Nikolaus Rubens, and comes to this country from a private collection in England, where it has been almost from the time it was painted. It is reported that the price paid by Mr. Epstein was \$200,000.

The Butler Art Institute, of Youngstown, Ohio, has bought from Charles R. Patterson, the marine painter, his "Turning the Buoy—International Fishermen's Race." The picture is now in the Institute. The canvas, which is thirty by forty inches in size, shows one of the liveliest moments in the 1921 series of races for the International Fishermen's Trophy off Halifax, Nova Scotia, when the Canadian schooner *Blue Nose* defeated the American defender *Elsie*.

In common with all of Mr. Patterson's paintings of vessels this one shows the profound knowledge he gained of ships and the sea as a practical sailor and yachtsman extending over many years. Mr. Patterson has sailed on all the American and Canadian schooners entered in the Fishermen's Trophy races and he knows this phase of sailing as well as he does that of the square riggers which appear so often in his canvases.

F. T. JOHNSON WINS SHAW PRIZE OF \$1,000

Annual Exhibition of Oil Paintings at the Salmagundi Is Best of the Club's Shows This Season

For the annual exhibition of oil paintings at the Salmagundi Club the contributors evidently decided this year to send their very best work, which is not always the case at club shows. The exhibition is not only the best Salmagundi show of the current season but is a better "oil painting" display than any held by the club for several years past. The quality of the painting is very fine throughout and in pictorial interest the show is unusually rich in its wide variety of subjects.

The Shaw purchase prize of \$1,000 falls this year to Frank Tenney Johnson, for his painting, "A Wanderer." It is one of his night scenes in the Southwestern desert country with the figure of the title just starting away from a lamp-lit adobe inn, a laden burro beside him.

There are 194 paintings in the show, a number so large as to preclude mentioning more than a few here. Howard McCormick's "Spanish Shawl" attracts attention for the reason that it is more gold than Spanish and it looks curiously like a carving in flat relief. William Starkweather shows his colorful "Outdoor Studio," Henry R. Rittenberg a sturdy piece of painting in his bust portrait of Gorda C. Doud, and Carle J. Blenner a fine still life with flowers called "The Chinese Vase," Henry B. Snell exhibits another admirable still life pervaded with melancholy since it represents two empty liqueur bottles.

George Wright's little figure study, "September," stands out for its atmospheric effect, Paul Cornoyer's "New England Homestead" through its fine color and feeling, Truman E. Fassett's "Lavender Fog" by its delicate gradations of tones, and Morris Hall Pancoast's "La Neige" by its combination of wintry hues, falling snow and the animation of boys at play with their sleds.

Abbott Graves exhibits one of his characteristic New England garden scenes, Frederick J. Mulhaupt succeeds brilliantly in making a very familiar scene look "different" in his "East Gloucester, Winter," and Pieter Van Veen shows a romantically painted view of a modern bridge across a California valley called "The Arroyo Seco, Pasadena." Hobart Nichols' "The Poacher" is a capital figure study in a winter woodland, Charles S. Chapman has an "Enchanted Forest" with a fairy-like figure, and Ernest Albert has one of his violet-and-white winter symphonies called "Night."

Charles Vezin's "Morning Light," one of his winter Hudson River scenes, is a very handsome picture furnishing a marked contrast in mood to the violence

Belmont's Color Music Is Inspired by the Great Composers



"AN EXPRESSION IN COLORS FROM BEETHOVEN'S SYMPHONY NO. 3—EROICA"

By I. J. BELMONT

Because he believes music to be the loftiest medium of expression, I. J. Belmont tries in his paintings to portray the effect of his reactions to the works of the great composers in color, confining his palette to only seven prismatic hues with

a "centrifugal diffusion" so as neither to weary the eyes nor to concentrate interest in every minute part of a canvas, as is so often done by artists.

The painting reproduced here, which he calls "An Expression in Colors from

Beethoven's Symphony No. 3—Eroica" is a typical example of Mr. Belmont's compositions and of his Neo-Expressionistic style of painting. This work, together with one having a Wagnerian motif, is on view at the Independents' show.

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of wind and sea in C. R. Patterson's "Driven Before the Gale," a striking note in this marine being the "knowing" manner in which the painter has flattened down the tops of his rolling surges. George M. Reeves' "Studio Interior" is a beautiful piece of low-toned painting savoring of an older day in its refinement. Ernest L. Ipsen's head of "Miss Lincoln" is set down in a free manner that is most engaging. F. De Haven's "New England Village" is a bit of pure realism shorn of his usual romantic color, and Charles Ebert's "Spring Afternoon" is rich in its memories of Old Lyme.

In the front gallery are to be noticed Gordon Grant's marine, Nicholas R. Brewer's original subject called "Smoke Clouds," Joel J. Levitt's "Afterglow in Colorado," the "Silver Day" by Albert P. Lucas, and John William Fenton's "Bitter Sweet." The exhibition will be open afternoons, including Sundays, until March 27.

Henry R. Beekman Exhibits

Henry R. Beekman is showing a pleasing group of oils, monotypes and drawings at the Milch and Smalls Galleries, 939 Madison Ave., until March 18. Among the paintings the still-life subjects are the best and show genuine originality of composition, the artist being unafraid to spread his objects across the canvas instead of bunching them together in the more timorous manner of the majority of painters. They have fine color, too, as displayed in a painting of green apples on a rose-violet cloth, and in that of a blue jar in front of a Chinese painting.

There are two beach scenes handled in a broad, free manner, both full of the warmth and light of a fine summer day. The monotypes are mainly of figure subjects, ladies in spreading skirts, or children bathing.

Boogar Shows Varied Work

For the first exhibition he has given in New York, W. F. Boogar, Jr., presents an unusual idea in the title of the nineteen water colors he is showing in the Anderson Galleries, for he calls them a "Calendar of the Winds." The pictures, sketched from the Coast Guard house at

the Cape Cod danger point known as the Peaked Hill Bars, show the sea under the influence of the wind from different points of the compass and in varying forces.

Mr. Boogar also exhibits a group of wood carvings, including chests with marine designs, three panels illustrating the "Life of a Ship," and another of the "Court of Neptune." More realistic than these, however, is a set of small figures illustrating the cod-fishing trade of the Cape Cod men, at sea working with their trawls in dories and ashore splitting the fish. Small as these figures are, Mr. Boogar has infused them with life and with the veritable atmosphere of the sea and fishing. The exhibition will continue until March 17.

Bradley Thomlin's Water Colors

Another newcomer to the local art world is Bradley Thomlin, who is making his "first appearance" here at the Anderson Galleries, where his twenty-eight water colors will be on view until March 17. Mr. Thomlin uses thin clear wash with very definite precision in such pictures as his old New England house standing behind a white picket fence and in his very brilliant figure study of a woman in a robe embroidered in a rich archaic design.

His longshore studies of boats hauled out for repairs and his still life have this same feeling of precision, while his landscapes and wood interiors are marked by a lyric quality that is reminiscent of descriptive poetry of the woods and fields. This phase of his art is in marked contrast to the worldliness embraced in his single figure study which represents the last word in "society" atmosphere.

Spanish Painter's First Show

Most of the paintings by Raphael Sala which the Dudensing Galleries are exhibiting were painted in his native Spain, though a few were done in this country where he has been living for the last few years. This is his first exhibition here.

"Boats at Villanueva" is his strongest picture and contains certain personal characteristics which are very marked for a young painter. His manner is unaffected and direct and he shares with many Moderns a sincere respect for form. The brown boats with their yellow masts are drawn with uncompromising clarity. Another picture of the beach at the same spot, showing two palm trees under a blue sky, will be approved by both Modern and Conservative.

Several figure paintings include "Olympia," which has a background of solid white, against which the contour of the face, excellently done, seems to have added roundness by contrast. The pictures will be on view through March.

Miss Whitmarsh's Mystic Work

Katherine Whitmarsh is showing in the Anderson Galleries until March 17 eleven paintings which may be called pictorial texts illustrating verses from the Bible. The spirit of mysticism is the moving impulse of Miss Whitmarsh's compositions, the meaning of some of these pictures being apparent almost at a glance while that of others is difficult to make out although in all of them her color, as color, has both beauty and power.

In such pictures as "The Quest," with a figure representing the Ascension of our Lord floating in the air and two human figures on the ground obviously seeking diligently as directed in Proverbs, Miss Whitmarsh clarifies her meaning.

(Other art reviews on page 9)

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AMERICAN ETCHERS' SALON IS BRILLIANT

Seventy-eight Exhibits of Unusual Excellence at the Brown-Robertson Galleries—Other Shows

The "Yearly Salon of American Etchers," at the Brown-Robertson Galleries, lasting until March 17, offers in its seventy-eight plates so many of unusual excellence that justice can hardly be done in so brief a review as this. Though nationalism is going out of fashion, Americans may well be proud of a show which includes such plates as Ernest Haskell's "Hill of Dreams," Frank W. Benson's "Hovering Geese," Edward Hopper's "The Railroad," Mahonri Young's "Mowing," Earl Horter's "Broadway, Times Building," and Ernest D. Roth's cathedral at Segovia, to mention only a few.

Childe Hassam puts the glow of sunshine into his "Old Doorway, East Hampton." Henry B. Shope's "Old House, New Orleans," André Smith's "Gate of the Flowered Lintel, Toledo," Clifford Addams' "Westminster," Loren R. Barton's "Little Cobbler Shop," and John Taylor Arms' "Through Wind and Weather" portray a wide variety of architectural themes.

Other artists represented are Zella de Milhau, Arthur B. Davies, Sears Gallagher, Anne Goldthwaite, George Hart, Charles E. Heil, Troy Kinney, Lee Sturgis, Rosamond Tudor, Ralph M. Pearson, Jac Young, William Auerbach-Levy, W. H. Bicknell, Howell C. Brown, Cleo Damianakes, George Fawcett, Alfred Huty, D. S. Mac Laughlin, E. P. Me-tour, Louis Orr, Lee Sturgis, Paul Verrees, J. C. Vondrous and Stanley W. Woodward.

Emil Carlsen's Paintings

In the twenty-one paintings by Emil Carlsen, in the Macheth Gallery until March 26, is to be seen a complete summary of the four subjects that interest him: religious composition, still life, landscape and marine. In these paintings he has achieved subtleties finer than anything he has done before.

Proof of this is to be found in his up-right picture called "Summer Light," a composition familiar among his past works since it merely includes a solitary figure in a boat on a broad expanse of calm sea overhung by masses of cumulous clouds. But the finer element in this painting is in the reflections of the clouds in the level ocean, faint tones as delicate as the hues of the petals of a cherry bud and as lightly touching the surface of the sea.

His one religious subject, "The Garden," is at once more definite in subject and more ethereal in its light effects, the nimbus circling the head of the solitary Christ being as softly brilliant as the light from the stars is all pervasive over the sloping hillside, through the trees and over the valley beyond. Delicacy of tone pervades his "Study of Baldhead Cliff," a scheme in blue and fawn, and his one landscape, "Goodwin's Ridge," which is filled with the hot sunlight of a summer's afternoon. The five examples of still life are in his very finest vein, particularly "The Rhages Jar," which is about the last word in reproducing the effect of time-touched pottery and glass.

Halpert's Fine Show

Samuel Halpert has always delved deep into the structure of things and has seemed to feel so intensely the whole form of the mountains or trees or buildings he paints that he has not bothered about much surface detail. His latest pictures, shown at the Kraushaar Galleries, mark an appreciable step forward, for while they keep all the simplicity and honesty of manner that he has always shown, there is a distinct gain in range and variety of expression. Without losing strength he has gained in subtlety.

"Late Afternoon, Catskills" is one of the best landscapes he has ever painted because his naturally fine color sense seems to have been unusually receptive to the unobtrusive differences in tone. His interior of Toledo Cathedral is built up majestically, the painted arches partaking of the solidarity of the stone originals. A still life of fruit on a table before a window contains a series of color passages that will be hard for the artist to surpass. The exhibition will last through March 17.

A Colorist of the North

Frank Morse-Rummel's paintings of northern Europe, shown at the Kingore Galleries, have the stimulating power of brilliant color effectively applied. It is like stepping into a warm, cheerful room to come into the presence of these people he paints, although they live in a land of snows. These Lapp women with their vermilion shawls and those stolid sons of the north in their coats of many colors have evidently appealed to the artist because they are naturally pleasing to the eye. His part has been to make the picturesque decorative, to restrain it here, and emphasize there, and create a highly finished product out of the raw material around him.

A group of men of Spitzbergen marching down the canvas three by three, and

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a similar group of women, their white scarves drawn severely across their foreheads, have the unconscious charm of certain primitive murals. A self-portrait dominates the end of the room, showing the artist standing in front of one of his own pictures. The figure is elongated in an interesting manner, perhaps in response to some instinctive response toward rhythm of line, of which the artist disclaims all consciousness in the foreword to his catalogue.

Gaspard Paints the Orient

An artist who has painted unusual subjects may arouse interest by that fact alone, and yet the pictures of Leon Gaspard, who has painted in Siberia and China, have more than this to recommend them. His exhibition at the Milch Galleries includes large paintings of rare finish and exquisite color and small sketches having brilliance of manner as well as hue. The Orient's silvered atmosphere as he portrays it offers a perfect setting to the color which man has added. The artist depicts the rose and red of temple walls and city gates, blue-clad Chinamen, the blaze of Oriental processions with red wedding chair or funeral car.

There is a painting of a bridge to a Russian city over which passes a stream of colored sleighs and muffled figures, and there is another of a Manchurian forest with its tall trees, related to our birch but tall and straight as a pine, which have that magical quality of transporting you to the spot and making you feel the essence of its strange, foreign quality.

There are also some Indian paintings made near Taos where the artist found in a Navajo fair the kaleidoscopic mingling of color in which he delights. His exhibition lasts through March 17.

Painter of Town and Country

F. K. Detwiler, whose paintings are shown at the Ainslie Galleries this month, is an artist of broad vision, who can see beauty in a variety of things and brings an equal enthusiasm to his portrayal of fresh country landscapes and crowded city streets. His biggest canvases are the "Ledges of Lantern Hill," "Palisades," and "Valley of the Winooski."

In these his color is subdued to the gray of the rocks, and his eye is evidently on firm structure rather than brilliance of hue. "Dodge's Island," a circle of green in a blue sea, and "Nell's Landing" are well composed, and with his blue-green landscape "Glendale" stand as his best work. His "City Walls," and "New York—Old and New" are also noteworthy.

Maud Dale is showing North African sketches at the same galleries until March 15. The streets of Algiers, with their flat walls and green shutters, are naturally picturesque and the artist has realized their possibilities in making a series of pleasing small paintings. The town wall at Rabat, a view of Fez from the cemetery of Bab-Fetouh, and the ruins of the Portuguese Tombs at Fez are other subjects.



Pictures and Drawings

by Marchand, Lotiron, Roger Fry, Matisse, Vanessa Bell, Segonzac, Duncan Grant, Moreau, Thérèse Lessore and contemporary painters and the older schools.

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One of a group of pure water colors invited by the Chicago Art Institute for the Third International Exhibition of Water Colors, from March 20 to April 22.

STUDENTS TO VISIT GREAT ART CENTERS

Grand Tour, to Begin June 23, to Include Five Countries of Europe—Noted Educators to Aid

An art students' tour has been organized for the summer of 1923 under the auspices of the Institute of International Education. Membership is open to students and instructors in American colleges and universities and to others who have a special interest in the fine arts.

The official staff of the tour will include Miss Edith R. Abbot, Metropolitan Museum of Art; Professor Albert C. Phelps, college of architecture, Cornell University, as lecturer; John C. Tilden, Rice Institute, Texas, as lecturer on the fine arts from the standpoint of the creative artist, and others.

The students will sail from New York City on June 30 on the Cunarder *Saronia*, and will go first to Paris. Thereafter the itinerary will follow as closely as possible the historical order of the development of art: Rome, Perugia and Assisi, cradles of the Renaissance; Florence and Venice, which, with Rome, mark the culmination of the Renaissance in Italy; Milan, whose cathedral is a blending of Southern and Northern ideals; then, following the northward trend of the Renaissance, Bruges and Ghent in Flanders, Brussels and Antwerp, the Dutch cities of Amsterdam, Haarlem, and The Hague, and finally England.

The students will be given an opportunity to participate in the ceremonies at Perugia in commemoration of the four hundredth anniversary of the death of Perugino, master of Raphael.

The Institute of International Education is an endowed organization whose work has been characterized by such activities as exchange scholarships, exchange professorships, etc. During the last two years it has been extended to include also European travel for college students. Among the organizations under whose special auspices the tour will be conducted are the Federation de l'Alliance Française, the Italy-America Society, the American-Scandinavian Foundation and the English-Speaking Union.

The board of advisors includes Dr. Stephen P. Duggan, Dr. Frank Aydelotte, Dr. S. P. Capen, Paul D. Cravath, Professor John W. Cunliffe, Dr. John H. Finley, Virginia C. Gildersleeve, Hamilton Holt, Charles R. Mann, William Fellowes Morgan, Frank D. Pavey and George W. Wickersham.

Howard Young Flies to Havana

Mr. and Mrs. Howard Young have been spending the past month at Palm Beach. Two weeks ago Mr. Young flew from there to Havana and back.

DETROIT ART WEEK IS A BIG SUCCESS

Artists and Laymen Alike Amazed by Proportions It Assumed—Merchants Have Window Shows

DETROIT—Detroit's first Art Annual, commonly understood as Art Week, went off with a zest and an enthusiasm that one would little have expected in so machine-made a town. Under the auspices of the fine arts department of the Federation of Women's Clubs, the week assumed proportions that amazed artists and laymen alike.

Merchants fell into line and gave space for window displays. One department store featured the work of the Detroit Society of Women Painters in gallery and window and the crowds along the pavement blocked the pedestrian traffic. Another store displayed the art work of disabled veteran soldiers.

The galleries all featured special exhibits, several of local artists, but the two main exhibits were held at the Institute of Arts and in vacant rooms of a down-town building. The former was a show selected by the curator, Clyde Burroughs, and two painters, Roy Gamble and Roman Kryzanowski, from the work of well-known Detroit artists. The second exhibit was non-jury, open to any artist or registered student more than sixteen years of age. The prizes in both cases were most generous, donated by the clubs, the art stores and individuals. There were three fifty-dollar prizes for each of these exhibits, several of twenty-five each, and others for smaller sums, besides honorable mentions.

Many of the established artists held open house during the week. Julius Rolshoven, the portrait painter, exhibited at the William Wright Galleries. Francis Petrus Paulus, who has been painting in Belgium and France for some years, showed in his studio some of his own work and also a group of old masters which came into his possession after the war, many of which he has uncovered himself under other pictures painted over them.

Teas and lectures and receptions were in order. The Scarab Club's annual exhibit was held at the Statler hotel during the week, the Society of Arts and Crafts held open house every day with an exhibition by local craftsmen. The Cottage Industries showed the work of foreign women, and so on.

At a symposium held at the Institute of Arts the last day of the week after it was all over, the general opinion seemed to be that this first effort was a great success, commercially as well as every other way. And the public did buy, surprisingly so, though mostly small, inexpensive pictures. —M. L. H.

FEARON



Mr. Walter Fearon begs to announce that Jo Davidson's Sculptures are now confined to Fearon patrons—they are invited to see them without being solicited to buy.

GALLERIES
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"GRAND CENTRAL" TO OPEN MARCH 21

Painters and Sculptors to Be Aided by Society Women at Inaugural Show in Grand Central Terminal

Work on the new Painters and Sculptors Gallery Association's home on the sixth floor of the Grand Central Terminal has now progressed so far that the opening date has been definitely fixed for March 21. The galleries will be opened with a formal reception from three to six o'clock, a committee of society women having volunteered their aid. The inaugural show is to be made up of about 125 paintings and fifty sculptures.

With the exception of the entrance gallery, which is pale rose, the walls of all the other rooms are of a slightly yellow tint, the only ornamentation being a Greek fret against the ceiling. One exception to this is a room hung with golden brown velvet. In the entrance gallery is a low square pool, for a fountain sculpture. This room is hung with six fine tapestries loaned to the association by Duveen Brothers. Up to the time of writing only one of the rooms had been completely arranged, the one given to William Macbeth, Inc., as a permanent gallery. This is hung with a group of paintings by artists members of the Painters and Sculptors Gallery Association whose works are handled by the Macbeth Gallery.

In this room are several pieces of exquisite furniture and a painted chest from the Arden Galleries which will co-operate with the new galleries in enhancing their decorative effects. Miss Elsie De Wolfe is also assisting in the work of decoration. In most of the other rooms the paintings and sculptures were not hung but as they stood about the walls made a decidedly good impression. At one end of a long corridor-like gallery an alcove has been fashioned and tinted with gold, and here stands a nude bronze female figure. Although no attempt has been made to do any business in the galleries as yet, eight of the paintings have already been sold to amateur collectors from the Middle West.

Walter L. Clark and his associates in the management of the new galleries are particularly concerned with the business end of the institution, which is that of selling pictures and works of sculpture. Although this is a co-operative art gallery, the business end of it is to be managed solely by business men and it is to be conducted on intensive selling lines. Many of the lay members of the organization, who are connected with large railway, banking and manufacturing interests, are taking a personal interest in the sales management.

The central and unusual position of the galleries are counted on to be of great help in the sales campaign to be conducted by Erwin S. Barrie and his assistants. By keeping the management of the galleries wholly in the hands of business men it is believed that "art politics" will be completely eliminated, a factor that has always hurt co-operative art associations in the past.

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Frank's Picture Wins Honor in Columbus



"RAILROAD YARDS"

By WALTER B. O. FRANK

First prize at the thirteenth annual exhibition of paintings of the Columbus Art League at the Columbus (Ohio) Gallery of Fine Arts was awarded to Walter B. O. Frank for the canvas reproduced here called "Railroad Yards."

a characteristic example of his work and representative of American industry. Eugene Speicher acted as judge for the Art League. He awarded second prize to Alice Schille for a portrait called "Priscilla." Miss Schille won the first prize at this show in 1921.

FIRST OIL PAINTING SPANISH, HE SAYS

Professor in Madrid Asserts His Countrymen Introduced Method Into Italy—Discredits Van Eyck

MADRID—Up to now credit for having invented the art of painting in oils was given to Jan Van Eyck. A new theory has come into being. It was expounded recently in Madrid by Elias Tormo, professor at the University of Madrid, who, while lecturing at the Prado on an altar screen representing Saint Catherine of Alexandria, by one Fernan Yanez, of Almela, belonging to Marquis de Casa Aguidin, expressed the opinion that the method was introduced into Italy by the Spaniards, notably by certain Catalonian and Valencian artists who were expert in that technique.

EDITORIAL NOTE—While Vasari, biographer of Michelangelo, gives Jan Van Eyck and his older brother credit for the original use of oil in painting, the "Encyclopedia Britannica" and other authorities argue that the Van Eycks merely developed the idea. The consensus is that the method of oil painting in place of tempera came from the northern countries into Italy and was practised more by the Germans than by painters of other lands. The use of oil in some instances is traceable to a time several centuries earlier than that of the Van Eycks (Jan van Eyck was born in 1380) and one authority places it as far back as 600 A. D. Perugino, who was some years older than Michelangelo, was among the first of the Italians to mix his paints with oil.

P. Kleykamp Here from Holland

P. Kleykamp, of the Royal Art Gallery Kleykamp in The Hague, arrived in New York from Holland on board the *Ryndam*. He will remain in America for some weeks.

LAVERY PAINTS 30 PATRIOTS OF IRELAND

These Portraits, Including One of Cosgrave, Are to Be Given to the Land of the Artist's Birth

LONDON—Sir John Lavery has painted over thirty pictures of men concerned in the establishment of the Irish Free State and is now engaged on the portrait of its president, Mr. Cosgrave. These works will eventually be presented to Ireland, whence the artist himself hails.

Among the gifts will be pictures of the funerals of some of the patriots who have died in the struggle, and also a picture of the scene that took place when the treaty was eventually signed.

Castle in Schwerin a Museum

BERLIN—To the number of public museums installed in former princely castles has been added in Schwerin, a little town within a few hours of Berlin, a former residence of the grand duke. These castles are admirably fit for museum purposes, being much better than many of the buildings especially erected for such uses. Situated on a little island in the middle of a lake, the romantic surroundings of the newly adapted castle add charm to the magnificent edifice. Pictures of the XVIIIth to the XIXth century are among those confiscated.

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**P. A. VALENTINE'S
ART BRINGS \$99,825.**

Painting by Israels Leads Prices
at \$27,000, E. F. Albee Making
Winning Bid—Full List of Sale

At the sale of paintings, fifty-eight in
number, from the collection of the late
P. A. Valentine, of Philadelphia, con-
ducted by Thomas E. Kirby at the Amer-
ican Art Galleries on March 7, the total
amount received was \$99,825. E. F.
Albee paid the highest price given for a
single picture, bidding \$27,000 for Israels'
"Children Sailing a Boat: Beach at
Scheveningen." Troyon's "Dernier Jour
d'Ete: la Vallée de la Touque," for
which Mr. Valentine had paid \$26,000,
went to G. Leroy for \$13,000, the sec-
ond highest price. The complete list of
the sale, with names and sizes of paint-
ings, names of artists and buyers and
prices, follows:

- 1—"A Cuirassier of Napoleon," (12x9),
Chelminski; Kennett Harris.....\$70
- 2—"Sunset in June," (12x16), George
Inness, Jr.; Charles Biberman.....\$120
- 3—"Russet Autumn," (12½x16), Bruce
Crane; Gen. E. C. Young.....\$420
- 4—"Landscape," (18x12), Blakelock; Charles
Biberman.....\$150
- 5—"Shepherdess and Flock," (21½x12½),
Dupré; Macbeth Galleries.....\$220
- 6—"On the Fortifications," (14½x10½),
Belloc; W. Van Doorn.....\$100
- 7—"Le Lierre et la Tortue," (9½x13½),
Decamps; John Levy Galleries.....\$575
- 8—"Woodland scene with sheep," (15x20),
Jacquet; Arthur Tooth & Sons.....\$1,050
- 9—"The Look of the Great Man,"
(18x14½), Vibert; S. Williams.....\$1,350
- 10—"Marshal Murat: Evening of the Battle
of Rylau," (21½x18), Detaille; Eugene
Metzger.....\$575
- 11—"At Easthampton, Long Island," (14x20),
Thomas Moran; Mr. Karaghensen.....\$625
- 12—"The White Cliffs of Albion," (20x17),
Edward Moran; Mrs. C. E. Atwood.....\$120
- 13—"The Fagot Gatherer," (16x22), Will-
iam Lamb Picknell; Gen. E. C. Young.....\$80
- 14—"New Hampshire landscape," (14x12½),
Homer Martin; Miss Wellington.....\$450
- 15—"Gazelle Reclining," (15x25½), Rosa
Bonheur; T. Wertmeyer.....\$275
- 16—"Still life," (20x24), Emil Carlsen; John
Levy Galleries.....\$725
- 16A—"Babes in the Woods," (13½x17½),
Ryder; T. Wertmeyer.....\$150
- 17—"The Old Pond," (20x24), Ernest Law-
son; Milch Galleries.....\$450
- 18—"November Day: Holland," (25x30),
Gruppé; M. S. Patterson.....\$160
- 19—"The Monk and the Shrine," (14x22½),
Herkomer; Thomas Allen.....\$310
- 20—"Love a Prisoner," (25x27), Angelica
Kauffmann; G. Muller.....\$725
- 21—"Spring Morning, Seaton Marsh, South
Devon," (20x30), David Farquharson; Mr.
Parke, agent.....\$250
- 21A—"Misty Moonlight," (11½x12½), A. P.
Ryder; Ferargil Galleries.....\$275
- 22—"A November Day," (25x30), W. A.
Coffin; L. L. Stein.....\$300
- 23—"Sunset, Mists and Shadows," (30x36),
Elliott Daingerfield; G. Bertram.....\$350
- 24—"Willows," (22x32), Arthur Parton; J.
S. Kane.....\$120
- 25—"The Visit to the Sorceress," (25x20),
Rossetti; Porter Woods.....\$400
- 26—"Woodland scene with female figures and
doves," (16½x24), Diaz; E. F. Albee.....\$2,250
- 27—"Pond by Moonlight," (12x20), A. P.
Ryder; Ferargil Galleries.....\$250
- 28—"A Summer Landscape," (16x28½),
Daubigny; P. J. Knobloch.....\$950
- 29—"A Forest Idyl," (32½x26), Diaz; E.
F. Albee.....\$4,100
- 30—"Cattle and Sheep," (25½x21½), Van
Marcke; Porter Woods.....\$1,700
- 31—"Louis XIV and Molière," (18x31), Ge-
rome; Porter Woods.....\$2,700
- 32—"Landscape: Hawley, Pennsylvania,"
(15x52), Blakelock; W. Timme.....\$800
- 33—"A New England Valley," (30½x45),
Inness; New England Valley, Penn-
sylvania.....\$3,400
- 34—"The Last Glean, Henner Valley, Penn-
sylvania," (30x40), W. A. Coffin; K.
Austin.....\$150
- 35—"The Twin Cathedrals, Grand Canyon,"
(30x36), Elliott Daingerfield; Babcock Gal-
eries.....\$1,150
- 36—"Communipaw," (25x44½), Thomas Mo-
ran; Mr. Parke, agent.....\$625
- 37—"Summer Morning, Boulogne," (32x46),
Henry Golden Dearth; Milch Galleries.....\$775
- 38—"Afterglow," (27½x45½), H. Bogert;
T. Wertmeyer.....\$425
- 39—"A Gray Day: Wakefield, Rhode Island,"
(24x32), R. W. Van Buskerck; Gen. E.
C. Young.....\$525
- 40—"Landscape," (32x42), Julian Rix; T. Wer-
tmeyer.....\$200
- 41—"In Flight from the Wolves,"
(24½x36½), Schreyer; Mrs. B. A. Che-
ney.....\$2,300
- 42—"Les Bohémiens," (44x37½), Diaz;
J. H. Lehman.....\$2,050
- 43—"Cattle and Landscape," (26½x37½),
van Marcke; John Levy Galleries.....\$1,900
- 44—"La Halte," (29½x50), Schreyer; Porter
Woods.....\$5,300
- 45—"Children Sailing a Boat: the Beach at
Scheveningen," (47½x65½), Israels; E.
F. Albee.....\$27,000
- 46—"Un Dernier Jour d'Ete: la Vallée de la
Touque," (102x85), Troyon; G. Leroy, \$13,000
- 47—"Landscape," (32x42), Julian Rix; T.
Wertmeyer.....\$270
- 48—"The Greek Runner Ladas," (50x40),
Frank Moss Bennett; K. Austin.....\$150

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- 49—"Portrait of a Gentleman," (26x21),
ascribed to van Dyck; Mrs. C. W. Yulee, \$375
- 50—"The Vanderkemp Children (Pauline,
Bertha and John)," (68x36), Sully; Mr.
Seaman, agent.....\$4,100
- 51—"The Harvest Queen," (30x24½),
Hoppner; Mr. Brixton.....\$925
- 52—"Portrait of Sir John Skynner,"
(50½x40½), Gainsborough; S. Williams.....\$8,300
- 53—"Countess of Chesterfield," (47½x39),
Lely; Lewis & Simmons.....\$550
- 54—"La Marquise de Rochebrun as Diana,"
(63½x42½), Largillière; E. F. Albee.....\$700
- 55—"Sir John Chapman," (50x40), Kneller;
Lewis & Simmons.....\$525
- 56—"Miss Paine," (46x34½), Reynolds;
Alexander Scott.....\$925
- 57—"Abingdon on the Thames," (55x72), G.
B. Wilcock; Mr. Parke, agent.....\$475
- 58—"The Holy Family in a Garden, with
Cyprius and Royal Personages," (68½x96),
School of Rubens; Mr. Buxner.....\$500

FROM THE WASSERMAN ESTATE
Anderson Galleries, February 26, 27 and 28—
Antique furniture, textiles and other objects
from the collection of the late Jesse A. Was-
serman, of New York, with additions;
total, \$66,288 for 620 numbers. The more
important items:

- 229—Georgian silver kettle, London, William
Shaw and William Priest, 1752; Henry
Symons Company.....\$310
- 328—Solid carved mahogany dining room
set, twelve pieces; Van Brink Auction
Rooms.....\$305
- 328—Woolen rug, Joshegan, Persia, order.....\$410
- 378—Pair of silver candelabra, London,
1864; Leo Elwyn & Co.....\$300
- 380—Silver gilt Georgian centre piece, Lon-
don, 1774; Leo Elwyn & Co.....\$300
- 386—Silver gilt centre piece and candelabra,
old English; James Robinson.....\$900
- 399—Five-piece Louis XVI style silver ter-
racotta set; Mrs. M. L. Newman.....\$360
- 400—Georgian silver centre piece, London,
1811; D. Cettin.....\$350
- 405—George I silver punch bowl, London,
1714; order.....\$875
- 437—Ormolu table ornament with mirrors
and five ornaments, French, about 1800;
order.....\$350
- 444—Pair of inlaid mahogany Hepplewhite
folding console tables, American, about
1820; C. R. Morley.....\$340
- 448—Louis XVI style marquetry commode;
H. Claman.....\$340
- 449—Marquetry writing cabinet, English,
William and Mary period; Henry Sy-
mons Company.....\$340
- 452—Burled walnut secretary with book-
case, English, Queen Anne period; H.
L. Carlebach.....\$675
- 453—Lacquer cabinet on stand, English,
William and Mary period; E. H. Rowe.....\$310
- 454—Walnut china cabinet, English, Queen
Anne period; Guy Cary.....\$350
- 457—Pair of carved and gilt wood wall
mirrors, English, William and Mary
period; H. F. Dawson.....\$975
- 463—Louis XV drawing room set with en-
broiderie, five pieces; Leo Elwyn & Co.....\$475
- 464—Louis XV style settee and pair of
armchairs with needlework upholstery; or-
der.....\$450
- 491—Persian silk animal rug, XVI century
models; G. Minassian.....\$875
- 492—Persian silk rug with gold threads,
Polish model; Costykan & Co.....\$1,050
- 493—Woolen rug, Herat, XVI century; D.
G. Kelekian.....\$1,050
- 494—Woolen compartment rug, Joshegan,
Persia, XVII century; C. D. Walters.....\$1,150
- 496—Ushak medallion rug, Turkey, XVI
century; Miss H. Counihan, agent.....\$3,250
- 498—Woolen rug, Herat, XVI century; D.
G. Kelekian.....\$6,500
- 500—Woolen rug, Herat, XVI century; D.
G. Kelekian.....\$1,250
- 503—Woolen tapestry, Flemish, XVI cen-
tury; Miss H. Counihan, agent.....\$3,400
- 504—Silk and wool tapestry, Flemish, XVII
century; Miss H. Counihan, agent.....\$3,200
- 505—Hunting tapestry, Flemish, XVI cen-
tury; Ginsberg & Levy.....\$1,150

TEMPLE GLASS COLLECTION

- Anderson Galleries, March 1, 2 and 3—Early
American glass and furniture and foreign
potteries and porcelains from the col-
lection of Jacob Paxson Temple, of Tanguy,
Chester county, Pa.; total, \$13,689 for 671
numbers. The more important items:
- 556—Stiegel sapphire-blue sugar bowl, 1772;
R. T. Sheldon.....\$310
 - 567—Stiegel sapphire-blue urn with cover,
1770; Mrs. A. K. Hostetter.....\$285
 - 647A—Solid silver and ivory tankard, Ital-
ian XVIII century, attributed to Cellini,
given to Augustin Daly by Victorian Sar-
don; order.....\$170
 - 648—Solid silver tankard, American, about
1780, marked "First Presbyterian Church,
North Liberties, Philadelphia, Pa." by J.
McMullen; Miss H. Counihan, agent.....\$280
 - 650—Lowestoft Masonic bowl, English,
about 1780; Ginsberg and Levy.....\$190
 - 667—Black walnut chest on chest, Ameri-
can, about 1760; Miss H. Counihan,
agent.....\$155
 - 668—Oak chest on stretcher base, New Eng-
land, about 1680; A. Roosevelt.....\$150
 - 669—Traveling chest on chest with brass
handles and pulls, about 1750; R. T.
Sheldon.....\$215
 - 671—Chippendale mahogany armchair, Ameri-
can, 1760; Miss H. Counihan, agent.....\$150

Auction Prices at Sotheby's

LONDON—At a sale of books at
Sotheby's, Gould's "Birds of Europe,"
1837, brought £66, and Amyot's transla-
tion of "Les Amours Pastorales de
Daphnis et Chloe," by Longus, with
colored plates by Audran, 1745, £100. At
a sale of coins, the property of the late
Horace F. Sanders, a Greek double stater
of Alexander III in gold brought £46.

Backgammon Board Sells High

PARIS—An extraordinary price was
given at the Hotel Drouot the other day
for a small backgammon board stamped
with the trade mark of Pioniez, a cabi-
net maker under Louis XVI. The ex-
perts had asked 4,000 francs. It fell at
51,300 francs to a woman dealer.

**BEMENT'S LIBRARY
SELLS FOR \$33,199**

Augustin Daly's Book on Peg Wof-
fington Brings Highest Price of
\$1,600—Bids for Other Volumes

Augustin Daly's "Woffington: A Trib-
ute to the Actress and the Woman" was
bought for \$1,600 by J. W. Brown at the
sale of books, prints and other items from
the library of the late Charles S. Bement,
of Philadelphia, held at the American
Art Galleries here on Feb. 28 and March
1 and 2 by order of the owners, Mrs. J.
Clark Moore, Jr., and Mrs. A. Ludlow
Kramer. The work is extra-illustrated.

In addition to 1178 numbers from the
library proper, which yielded \$30,779.50,
there were 163 prints. The whole
brought \$33,199.50. The more important
items were:

- 1—"Actors and Actresses," Brander Mat-
thews and Laurence Hutton, extra-illus-
trated, extended from 5 vols. to 10, bound
by Stikeman, New York, 1886; W. Wil-
kinson.....\$325
- 80—"The Compleat Angler," Izaak Walton
and Charles Cotton, extra-illustrated, ex-
tended from 1 vol. to 6, bound by Zaehns-
dorf, London, W. Pickering, 1836; Palmer
Woods.....\$525
- 163—"Binding, Italian, XVIII Century,"
Luis de Granada, Roma, Dominico Basa,
1585; Joseph Wallace, translated by Sir
232—"English Bards and Scotch Reviewers,"
Lord Byron, extra-illustrated, bound by
Riviere, London, J. Cawthorn, 1811; Pal-
mer Woods.....\$600
- 519—"Life of Edwin Forrest, the American
Tragedian," W. R. Alger, extra-illustrated,
extended from 2 vols. to 6, bound by Stike-
man, Philadelphia, 1877; Rosenbach com-
pany.....\$340
- 52—"Edwin Forrest, The Actor and the
Man," Gabriel Harrison, extra-illustrated,
extended from 1 vol. to 3, Augustin Daly's
copy, Brooklyn, 1889; James Wallace.....\$400
- 590—"A Biographical History of England,"
etc., by J. Granger, fifth edition, extra-
illustrated, extended from 6 vols. to 10,
bound by W. Pratt, London, 1824; Ros-
enbach Company.....\$510
- 772—"Portraits of Eminent Political Char-
acters," etc., James Sayer, 249 XVIIIth
Century mezzotints, London, Robert Sayer,
1759-83; James Wallace.....\$550
- 847—"Paston Letters," John Fenn, first edi-
tion, 6 vols., second edition, vols. I and
II, bound by Riviere, London, 1787-1823;
Porter Woods.....\$325
- 931—"Writings of Rabelais," tr. S. T. U. C. and
Peter Motteux, 3 vols., first editions, bound
by Riviere, London, 1653, 1693, 1694;
Porter Woods.....\$300
- 1171—"Woffington," Augustin Daly, extra-
illustrated, extended from 1 vol. to 2,
New York, 1888; J. W. Brown.....\$1,600

Art Auctions and Exhibitions**AMERICAN ART GALLERIES**

(Madison Avenue Block, 56th to 57th Street.)
March 13, evening—An extensive collection of
Currier and Ives lithographs collected dur-
ing the last twenty years. On free view
from March 10.

March 14, evening—Broadside, drawings, en-
gravings, rare Washington and other por-
traits, important New York views and other
American prints including a rare view of
New York by Hill, from George L. Good-
man, of London, England. On free view
from March 10.

ANDERSON GALLERIES

(Park Avenue and 59th Street.)
March 12 and 13, afternoons—Library of H.
F. Vories, of New Orleans.
March 14 and 15, afternoons—Autographs,
documents and other items from the col-
lections of James S. McIver, of Chappaqua,
N. Y.; the late Harriet Hough, of Balti-
more, and the late Grace Wilkes, of New
York, with additions.
March 17, afternoon—Sculptures, paintings,
tapestries and furniture, property of Mme.
de la P., of Paris.

CLARKE'S

(42-44 East 58th Street.)
March 15, afternoon—Paintings by Reni, Ve-
lasquez, Fragonard, Watteau, Lancret, Ten-
iers and others, and antique French, Italian
and English furniture, property of Colonel
Claude Lowther, M. P., of London, England,
and others.

METROPOLITAN ART AND AUCTION

(45-47 West 57th Street.)
March 14, 15, 16 and 17, afternoons—Antique
and modern furniture, tapestries, textiles,
paintings and other works of art, the prop-
erty of The Florentine Arts. On exhibition,
March 12 and 13.

PLAZA ART AUCTION ROOMS

(5, 7 and 9 East 59th Street.)
March 12 and 13, afternoons and evenings—
Furniture, bronzes, porcelains, pictures, rugs
and other equipment and adornments of the
home of the late James A. Bailey, of Barnum
and Bailey, of Mount Vernon, N. Y. On
exhibition, afternoons, from March 11.

JAMES P. SILO & SON

(40 East 45th Street.)
March 12 and 13, afternoons—Miscellaneous
collection of furnishings, sale postponed from
March 7 and 8; main galleries.
March 14 and 15, afternoons—Miscellaneous
collection of furnishings; annex, 46th Street
and Lexington Avenue.

WALPOLE GALLERIES

(12 West 48th Street.)
March 12, evening—Japanese prints from sev-
eral sources including the collection of Dr.
O. N. Orlow.

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MILCH GALLERIES

American Paintings
and Sculpture

ETCHINGS
FRAMING

108 West 57th St.
NEW YORK

Western Collector Gets a Fine Van Scorel



"PORTRAIT OF A MAN"

By JAN VAN SCOREL

Recently sold to a western collector by Henry Reinhardt & Son, New York.

TAFT PLANS MOVIES IN ART PROPAGANDA

Sculptor Will Show Famous Works
of Sculpture, Architecture and
Painting as the Background

Moving pictures as an aid to the propagation of knowledge of works of art will be utilized by Lorado Taft, sculptor, and other artists whom he expects to interest in his plans. Mr. Taft, who came to New York a few weeks ago to lecture on Whistler and Sargent, and Saint-Gaudens and French, will spend part of this summer in Europe. He explained his plan thus:

"My idea is to begin with the children in order that the American people may acquire a proper understanding of the spirit of art. Lecturers on art are at a constant disadvantage in talking to American audiences for the reason that our business activities are so great that, broadly speaking, the people have had no time to cultivate a knowledge of art. Art as a part of the daily life of the people, rather than as a plaything for the rich, is the idea we wish to implant.

"The first picture I have in mind is to be taken of the gates of the Baptistery in Florence, which were designed by Andrea Pisano in 1336. I have arranged to obtain plaster casts of the ten gates. Ghiberti's gates are also beautiful, and pictures with them as a background will be made later. Florence was the cradle of Italian sculpture and of Renaissance architecture, and that city alone will furnish many themes to illustrate the beauty of artistic surroundings as an aid to the beauty of life.

"Moving pictures posed before famous niches of Italian, French and Flemish churches, before famous statues, before noble colonnades and temples and fountains and, in some cases, before great paintings, will be the most effective way of educating the young as to the meaning of art—only we must never tell them that they are being educated, or our message will lose its effectiveness. Art students will furnish the 'moving' part of the pictures. The replica of the Parthenon, being erected in Nashville, Tenn., will form a wonderful background for the kind of pictures we wish to show."

London to See Australian Art

LONDON—There will be held in London in July an exhibition of Australian art, consisting of 250 works, selected by the Society of Artists of Sydney.

ROSENBACH OBTAINS ELLSWORTH LIBRARY

Pays \$400,000, Acquiring Some of
the Greatest Rarities—Knoedler's
Acquire the Art Objects

James W. Ellsworth's famous collection of paintings and other art objects and his library, contained in his residence at 12 East 69th St., have been purchased by a syndicate headed by M. Knoedler & Co. and including Parish-Watson & Co. and the Rosenbach Company, of New York and Philadelphia. Mr. Ellsworth disposed of his art properties, with the exception of a group of twelve landscapes by George Inness and Rembrandt's "Portrait of a Man," for the reason that he is giving up his present home to move into a smaller house on Park Ave.

No announcement was made by Mr. Carl Henschel, of Knoedler & Co., as to the amount involved in the transaction, which is the largest single art deal made in New York in recent years. According to the division agreed upon by the three members of the syndicate, Knoedler & Co. took the paintings, furniture and coins; Parish-Watson & Co. the collection of XVIth century Ispahan and Polish rugs and the Chinese porcelains, and the Rosenbach Company all the literary property.

For the library the Rosenbach Company paid \$400,000, acquiring some of the greatest rarities in the world among the 5,000 items. Included are one of the Gutenberg "paper" Bibles in two volumes in an old binding, the finest copy of "Pickwick Papers" extant, Dickens' presentation copy to Chapman & Hall; four Caxtons bound in one volume in a contemporary case, Eliot's Indian Bible, American "broadsides" and Washingtonia and Bradford imprints.

Berlin Acquires a Cranach

BERLIN—The acquisition of an early portrait by Lucas Cranach for the Kaiser Friedrich Museum in Berlin is an important addition. The general acceptance of this work as an early example of Lucas Cranach's art of portraiture is due to the publication of the opinion of Dr. Max I. Friedlaender, director of the Museum, in the catalogue of the Kunstgeschichtliche Ausstellung 1903 in Erfurt (Thuringia), where the picture was shown for the first time. The picture is that of an elderly woman in a white bonnet, the dress trimmed with gold embroideries. It is 22x14 inches.

Clarke's

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(Between Madison and Park Avenues)

AUGUSTUS W. CLARKE

Announces the

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and SALE BY AUCTION

of

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Furniture, Paintings and
Objets d'Art

PRINCIPALLY THE COLLECTION OF

Col. Claude Lowther, M. P.
of London, England

A BRIEF RÉSUMÉ OF ITEMS OF
UNUSUAL INTEREST AND ARTISTIC
MERIT IN THIS DISPERSAL:

A Majolica Plaque

from the Borghese Collection

A Sedan Chair

formerly at the Old Pump Room, Bath

A Charles II Tortoiseshell Bureau

from the Collection of H.R.H., The Duke of Cambridge

A Marble Clock by Falconet

formerly property of Duchess of Cleveland

A Pair of Blue Ormolu Vases

from the Le-Long Collection, formerly the property of
Madame du Barry

A Walnut Old English Spinnet

unique example, formerly at Scolby Castle, Cumberland

2 Gothic Gates, 163 Gothic Panels

from the Study, Scolby Castle

Italian Day Bed

formerly at Arundel Castle, the Sussex seat of the Duke of Norfolk

A Renaissance Tapestry

known to have been at Scolby Castle for over a century

A Gothic Lectern

originally at Burgos Cathedral

A Pair of Gothic Posts

originally at the Chateau of Blois

Charles II Sofa

from the Hamilton Collection

PAINTINGS

Include Important Examples by

Guido Reni, Johanna Velasquez, Fragonard,
Watteau, Lancret, Pater, Greuze and Teniers.

EXHIBITION OPENS
SATURDAY, MARCH 10

The Sales by Auction Commence Thursday, March 15

and will be conducted by

Mr. Augustus W. Clarke

PALATIAL NEW YORK MANSION OF THE LATE WILLIAM SALOMON AND ITS



"PORTRAIT OF MARIE LOUISE GOUTHIER" By NATTIER



MARBLE BUST OF INFANT. ITALIAN, FLORENTINE SCHOOL



"MONSIEUR LE CHEVALIER DE BILLAUT." By FRAGONARD

The greatest art sale announced in New York in many years will be that of the late William Salomon collection which he assembled in his palatial home, 1020 Fifth Ave., during the later years of his life—a residence that he had specially designed to be a fit setting for his marvellously rich and varied examples of the Italian Renaissance and XVIIIth century French art. The William Salomon collection will be sold at auction by the American Art Association in the American Art Galleries, Madison Ave. at East Fifty-seventh St., on the afternoons of April 4, 5, 6 and 7, each session begin-

ning at 2.30 p. m., there being only one evening session, on the night of April 5, beginning at 8.30 o'clock. The exhibition of the collection will open to the public in the American Art Galleries on March 31, continuing until the dates of the sale, the galleries being open Easter Sunday (April 1) from 2 to 5 p. m.



SCULPTURED MARBLE GROUP By PAJOU

Of the William Salomon residence, Maurice W. Brockwell has written in his foreword to the edition de luxe catalogue, which will be limited to 500 copies and issued at \$20.00 a copy, this appreciation: "He (Mr. Salomon) may be said to have built *de fundamento ad*

summitatem, for he built his residence at 1020 Fifth Avenue, that it should prove a worthy casket to contain his treasures, and to hold its own among the best of its serious rivals and enriched neighbors. That Mr. Salomon, who was the founder of the Educational Alliance, acquitted himself of his self-appointed task with conspicuous success is abundantly proved by the subjoined summary of his works of art. Yet, the array before us does not in any way exhaust the full measure of his attainments as a collector. In point of fact, he laid his ground truly by purchasing, at the outset, in Europe, marbles, staircases and structural equipments, with many of which we have no direct concern."

The Salomon collection comprises over 700 catalogue numbers, including early Italian, Flemish and German paintings; French XVIIIth century paintings and pastels; rare engravings in color; Italian marbles and terra cottas; Renaissance and other bronzes; old textiles, embroideries and Oriental rugs; Italian Renaissance and French furniture; a superb set of Brussels tapestries; XVIIIth century French bronzes and marbles; Louis XVI French clocks and chimney sets; figurines in Old Saxe, Dresden and Hocht porcelains; and a small but fine group of rare pieces of Italian majolica.

Some general impression of the broad scope and fine quality of the numerous classes of art objects in the whole collection may be partially formed through the photographs of the paintings and other works reproduced on these pages, together with the dignified character of the Salomon mansion in which they were housed. How notably fine and rare are the French XVIIIth century paintings and pastels is shown by the photograph of Nattier's "Portrait of Marie Louise Gouthier"; the really exquisite Fragonard portrait of "Monsieur Le Chevalier de Billaud," which is probably the finest Fragonard

portrait ever seen in this country; in the graceful playfulness of J. B. J. Pater's "Pastoral Scene" and the very striking "Jupiter and Antiope" by Watteau, a style of picture not ordinarily connected with his art. The more familiar Fragonard, for we do not ordinarily think of him as a painter of men, is to be seen in the likeness of "Mlle. Columbe as Venus." How Mr. Salomon sought for the unusual thing in acquiring his collec-

fant" of the Italian Florentine school; and his Renaissance bronze group, the "Man Rescuing Maiden from Centaur" by Adrien De Vries and the bronze incense burner attributed to Andrea Riccio. The Della Robbia bas-relief "The Adoration of the Newly Born" and the remarkable XVIth century trilobate Urbino cistern, or basin, illustrate two other sections of the collection that are very distinguished for especially precious examples.

Among the early paintings in the collection are a triptych, "The Madonna and Child"; "The Passion of Christ" attributed to Giotto; "Three Virgin Martyrs" of the early Flemish school; "The Rest on the Flight into Egypt" and "The Annunciation" by Herni Met De Bles, known as "Civetta"; and "Christ on the Cross," a triptych of the Florentine school. There are also in this division "The Madonna and Child with Saints and Angels" attributed to Pietro Lorenzetti; "The Coronation of the Virgin," school of Orcagna; "The Madonna and Child with Saints" by Paolo Veronese; "Portrait of a Lady" and "Portrait of a Gentleman" by Bartholomeus Bruyn; and "Portrait of a Young Man" by Lorenzo di Credi.



SCULPTURED MARBLE GROUP By PAJOU

Included among the XVIIIth century French paintings and pastels are: "Les Charmes du Printemps," "Les Delices de l'Automne" and "Le Petit Berger" by Boucher; "Portrait of a Lady" by Quentin De La Tour; "A Court Beauty" by Nattier; "Portrait of a Lady" by Coypel; "The Imprisoned Bird" and "Les Deux Amis" by Lancret; "The Marquise de Fontenoy de Chateaufort" by Vigée Le Brun; "Mme. Chastagner de Lagrange" by De La Tour; "The Happy Family" and "Les Baigneuses" by Fragonard; and "Jupiter and Antiope" by Watteau. The pictorial division of the collection also includes rare engravings in color by Ryland and Burke, Ambroy Brio, Louis Marin Bonnet (Marin), François Janinet and Debucourt,

The more important pieces in this division are: a bronze lion or panther from the workshop of Il Riccio, formerly in the Kennedy collection, London; an inkstand representing "Cupid and Dolphin," a Venetian XVIth century piece; and a statuette, "Mercury and Cupid," attributed to Cellini. Also "Hercules Wrestling with Antaeus" and "Hercules and the Lernean Hydra" by John of Bologna; "Jupiter and the Eagle," the modelling being closely related to that of Jacopo Sansovino; a bronze lamp by Pietro Jacca; "Hercules, Dejanira and Nessus" by Adrien De Vries; "Neptune and the



RESIDENCE OF WILLIAM SALOMON, 1020 FIFTH AVENUE

tions is illustrated here in "The Shepherd Boy" by François Boucher, a painting that is at once idyllic and realistic to the last degree.

The Salomon sculptures in bronze and marble have long been famous among those familiar with private American collections. We show here, as a foretaste of the objects themselves when placed on exhibition, such pieces as Pajou's marble groups and his noble bust of Madame De Wailly; the marble "Bust of an In-

trait of a Lady" by Coypel; "The Imprisoned Bird" and "Les Deux Amis" by Lancret; "The Marquise de Fontenoy de Chateaufort" by Vigée Le Brun; "Mme. Chastagner de Lagrange" by De La Tour; "The Happy Family" and "Les Baigneuses" by Fragonard; and "Jupiter and Antiope" by Watteau. The pictorial division of the collection also includes rare engravings in color by Ryland and Burke, Ambroy Brio, Louis Marin Bonnet (Marin), François Janinet and Debucourt,



"PASTORAL SCENE" By J. B. J. PATER



AUBUSSON TAPESTRY CARVED AND GILDED SOFA

LOUIS XVI PERIOD



"JUPITER AND ANTIOPE" By WATTEAU

RARE AND COSTLY ARTISTIC CONTENTS ARE TO BE SOLD AT AUCTION



"PORTRAIT OF LA MARQUISE DE FONTENOY CHATENAY" By MADAME VIGÉE LE BRUN



SIXTEENTH CENTURY TRILOBATE URBINO CISTERN, OR BASIN: "THE GODS OF OLYMPUS." PROBABLY BY ORAZIO FONTANA.



"MARBLE BUST OF MADAME DE WAILLY" By PAJOU



"PORTRAIT OF MLE. COLUMBE AS 'VENUS'" By FRAGONARD

Pajou, and three works by Clodion.

The French furniture in the collection, of the Louis XV and XVI periods, will present to the visitor to this exhibition the most superb group of pieces shown in New York since the famous French Renaissance pieces of the Morgan collection were withdrawn from the Metropolitan Museum of Art. Here will be seen a grand carved and gilded canopy in Beauvais tapestry and four fauteuils to match, the tapestry having been made for Marie Antoinette, and several other beautiful pieces in Beauvais and Aubusson tapestry. There will be numerous tables mounted in ormolu and inlaid tulip wood commodes mounted in ormolu; and many pieces of tulip wood furniture signed by Francois Rubestuck, Jacques Laurent Cosson, M. E., Jean Goujon, Jacques Birkle, L. Dufour, P. H. Mewesent, Petit, L. Platz, Jean Henri Riesener, Leonard Boudin, Jean Francois Lelen and Gouthiere, and other celebrated cabinet makers and designers of the XVIIIth century in France. While the Italian Renaissance furniture in the collection does not include so many examples as in the French section the pieces in themselves are noteworthy for they include carved cabinets, tables, chairs and choir stalls enriched with marvellous carvings, the outstanding piece among these being a sacristy cabinet from the collection of the Sicilian king, Amadeus.

Extensive and varied as this summary of the Salomon collection thus far may seem there will yet remain for the pleasure of the visitors to the exhibition the beautiful old textiles and embroideries among which are many priest's chasubles of remarkable artistic workmanship and several superb copes, the finest piece among these being the famous cope of Pope Sixtus. Among these examples of religious embroidery are also several rare altar frontals. There will also be shown a set of Brussels tapestries illustrating the "Triumphs of Scipio Africanus the Elder" by the celebrated weavers, Gerald van dem Stricken and Henry Reynders; and a group of Isphahan and Gordes rugs of the XVIth and XVIIth centuries.



"THE SHEPHERD BOY" (LE PETIT PASTEUR) By FRANCOIS BOUCHER

Monster," by Bartolommeo Bellano of the XVth century; and "Hebe" by Adrien



OLD ITALIAN BRONZE INCENSE BURNER. ATTRIBUTED TO ANDREA RICCIO, XVI C.

De Vries. There is an incense burner of bronze attributed to Andrea Riccio; a "David Standing on the Head of Goliath" by Bartolommeo Bellano; a bronze bowl or wine cooler, a Paduan work of the XVth century, from the J. Pierpont Morgan collection; and a XVIth century Paduan inkstand. Two other fine bronzes are the "Prometheus and the Eagle" from the Kennedy collection of London; the group, "Female Satyr with Infant," by Andrea Riccio from the collection of Isaac Falcke of London; and a pair of candlesticks by Alessandro Vittoria.

Related to these is the exquisite group of rare XVIIIth century French sculptures, some of the pieces being absolutely unique among American collections, such as the pair of ormolu figurines by Pigalle, "Cupidons Holding up Mirror to Venus." Among these French works the visitor will see and delight in the pair of statuary marble groups by Pajou, entitled "Satyr and Bacchic Infant" and "Bacchic Wood Nymph and Infant"; the marble group "Two Infant Satyrs Playing with Goat" by De Cock; and the marble group "Leda and Swan" by Allegrain; also the marble statue, "Mercury Attaching his Heel Wings" by Pigalle; a sculptured limestone bust of "Marie Antoinette" and a bust of "Madame De Wailly" by



"THE ADORATION OF THE NEWLY BORN" OR "THE NATIVITY." DELLA ROBBIAS BAS-RELIEF

est piece among these being the famous cope of Pope Sixtus. Among these examples of religious embroidery are also several rare altar frontals. There will also be shown a set of Brussels tapestries illustrating the "Triumphs of Scipio Africanus the Elder" by the celebrated weavers, Gerald van dem Stricken and Henry Reynders; and a group of Isphahan and Gordes rugs of the XVIth and XVIIth centuries.

Cabinet pieces and objects of decorative utility remain. Among these is a small but exceedingly fine group of pieces of Italian majolica including the XVIth century Urbino cistern or basin, reproduced here and illustrating "The Gods of Olympus," the design being after Raphael, the piece having come from the Andrew Fountaine collection of England; a large Urbino dish of the year 1546, pictured with "The Taking of Troy," also after Raphael, this piece having been in the famous Lord Amherst collection. Another unique example of this distinguished ware is an Urbino vase by Orazio Fontana. Admirers of dainty figurines in porcelain will find much to delight them in the Old Saxe, Dresden and Hocht groups.

Unless the Salomon mansion is disposed of privately before that time it will be offered at auction at the American Art Galleries on Saturday afternoon, April 7, at the conclusion of the sale of the entire collection. Persons desiring to inspect the premises, 1020 Fifth Ave., may obtain permits on written application to admit them to the mansion on March

19 and 20 from 9 a. m. to 4 p. m. For this sale the American Art Association finds it necessary to issue cards of admission to the auction sessions, these being limited to the capacity of the Assembly Hall. Prospective buyers may obtain such cards on written application to the American Art Association.



"MAN RESCUING MAIDEN FROM CENTAUR." MYTHOLOGICAL GROUP By ADRIEN DE VRIES

THE ART NEWS

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\$40,000,000 FOR ART

In its issue of December 2 last THE ART NEWS told of art collectors in the United States having spent \$7,000,000 for paintings and other art objects in Great Britain alone in the first ten months of 1922. Later figures just received here from London show that the total value of art objects of all kinds, but chiefly paintings, exported from Great Britain to the United States reached \$8,000,000 in all for the year 1922. A copyrighted dispatch to the New York Herald on March 1 states that in the last four years a total of \$40,000,000 worth of paintings and other art objects have passed through London dealers' hands to American dealers or collectors, many of these objects being of Continental origin.

These figures, if we had no other records to bear them out, would be sufficient to show the growth of art appreciation in the United States and more particularly the desire of our wealthy collectors to own great masterpieces of the British and European schools of painting. They also show that in spite of the efforts of British art lovers and museum directors, Great Britain is in no position, financially, to prevent the outgoing of its masterpieces of pictorial art such as Gainsborough's "Blue Boy" and Reynolds' great portrait of Mrs. Siddons as "The Tragic Muse." It is only a few months since that, owing to public pressure brought on the British government, the Chancellor of the Exchequer declared the government would find money to buy British national masterpieces to prevent their going to the United States. But no action of that kind has followed as yet, although the export of fine art objects still continues in undiminished quantities and values.

One result of the Herald's investigation of the European art situation is that many persons living on the Continent are putting their money into masterpieces of art "because the price is relatively permanent." Another angle of this investigation is that recently a German paid for goods in London with a valuable painting. Such an illustration of the revival of the old fashion of barter is only another proof of the general stability in the value of fine art works, which seldom fails to prove one of the soundest and most profitable of investments. Europe and Great Britain may take comfort in the thought that, precious as their great masterpieces were to them, they never were held in higher esteem by their people nor housed in finer surroundings than they are in the private galleries and public museums of the United States. The fact that Americans have been able to amass such wealth as enables us to buy the outside world's masterpieces of art does not mean, as some persons abroad

traditionally believe, that we are callous to the beauty and cultural significance of our acquisitions.

SCULPTURE OUTDOORS

All admirers of sculpture and particularly all those who believe outdoor statuary should have an artistic setting will rejoice in the announcement that the National Sculpture Society is to hold an outdoor exhibition of the work of its members, a show originally planned to be held in Central Park. It will be remembered that the society proposed to transform an unoccupied space in the park, adjoining the Metropolitan Museum of Art, into a formal garden in which was to be displayed contemporary American sculpture in an appropriate and beautiful setting. Local "protectors" of our parks, enthusiasts in the cause that nothing approaching an exhibition shall be permitted in these enclosures, prevented this plan being carried out last year. Now the sculptors have found a large-hearted and generous patron of the arts and sciences in Archer M. Huntington, and it is through his courtesy that the people of New York will have a chance to see an outdoor display of sculpture in the stately terraces and plaza that form the center of the group of art and science buildings at 155th street and Broadway.

In addition to the outdoor display the exhibition will also include smaller sculptures and medals, which will be shown in some of the buildings surrounding the interior plaza, the total number of works to be displayed being about eight hundred. In addition to these striking features, the National Sculpture Society proposes to keep the exhibition open for a much longer period than is usually the custom with art exhibitions in this country, for it will begin on April 14 and continue until August 1. The artistic and cultural importance of this exhibition will thus be enhanced by its long continuance, the three and a half months' period giving ample time for the people of New York to visit it at will.

THE QUICK AND THE DEAD

The recent excavations at the tomb of King Tut-ankh-Amen, in Egypt, have caused reactions hereabouts in circles not ordinarily connected with art or archaeology or any other enclosures not within the bound of politicians' fences. Only the other day the Associated Undertakers of Greater New York met in solemn conclave and voiced a formal protest against the exhumation of the mummy of that ancient ruler of Egypt whom the New York proletariat is now familiarly referring to as "King Tut." The Associated Undertakers of Greater New York put themselves on record as being "revolted" at the indignity of exhumation "being inflicted upon the last earthly remains of King Tut-ankh-Amen" and the A. U. G. N. Y. were firm in the opinion that all the Egyptian mummies in our museums should be "restored to the tombs from which they were removed."

With this example set before them, we assume that presently we shall hear of resolutions passed by members of an older guild than that of the undertakers protesting against the exhumations in Egypt. These are the grave-diggers, who may be expected to object to their burials being disturbed on the ground that such work disturbs the affirmation of the First Grave Digger that "the houses that he makes last till doomsday." With undertakers and grave diggers thus protesting we may expect the stone masons to express organized indignation at the scientific habit of tearing down tomb walls, since such action destroys the ancient monuments of their honorable craft to make an Egyptologist's holiday.

But this is not the whole extent of our reaction to the discoveries at King Tut-ankh-Amen's tomb. Alarmed at the prospect of curio fakers turning out objects "direct from the tomb of Tut-ankh-Amen," a New York state senator has introduced a bill at Albany making it a misdemeanor to forge or manufacture any archeological object deriving its value from its supposed antiquity. Between undertakers and legislators our Egyptologists, real and imitation, are in a very bad way. And on top of all this they have to bear the open scorn of the ladies, who declare their discoveries were made too late to be properly introduced into the "spring styles." Truly Art is a difficult mistress to work for!

A Della Robbia for Cleveland Museum



"THE SAMARITAN WOMAN AT THE WELL" By GIOVANNI DELLA ROBBIAS

CLEVELAND—The Cleveland Museum of Art has placed on exhibition a painted terra cotta relief, "The Samaritan Woman at the Well," done by Giovanni della Robbia and presented to the Museum by Samuel Mather. The piece is 7 feet, 1½ inches high and 5 feet, 11 inches wide.

It represents Christ at the well with the woman and the apostles issuing from

a gateway of Samaria and making their way to the well. It came from a Franciscan convent in San Miniato al Tedesco, a small town near Empoli, Tuscany, and was made probably early in the XVth century. The colors are soft. Christ's robe is a pale red and his mantle, blue. The woman's garments are pinkish red and the colors in the background are soft reds, greens and blues.

STUDIO NOTES

Emile Gruppe, who has just returned from Paris, has opened a studio at 138 West 55th St.

Louis Ritman has recently painted portraits of the Duchesse de Richelieu, James P. Silo and Mrs. Silo.

Lydia Field Emmet has finished a large portrait of Mrs. Samuel A. Lewisohn and her little daughter.

Winthrop Turney and his wife, Agnes M. Richmond, have bought a place in the country back of Saugerties, N. Y., where they are planning to paint in the spring and summer.

Robert Hamilton has been commissioned to paint a series of four murals for a school in the Bronx. Mr. Hamilton recently sold two Berkshire landscapes to Helen McKellar, the actress.

Susan Ricker Knox is in Naples, Florida, for February and March, painting portraits.

Among the works sold in the Grand Central Galleries were Helen M. Turner's "Portrait of a Russian Girl," "Head of a Girl" by Murray Bewley, and "A Poetic Landscape" by Elliott Daingerfield.

Seven stained glass windows made by George Pearce Ennis have just been placed in the Church of All Nations on First St., between the Bowery and Second Ave.

Alice Schille, of the faculty of the Columbus Art School, Columbus, Ohio, has been made the second honorary member of the Columbus Gallery of Fine Arts. The first honorary member is President Harding.

Eight pieces of sculpture by Boris Lovett-Lorski, until recently head of the sculpture department of the Layton Art School, are to be purchased by friends of the Milwaukee Art Institute and presented to the latter institution. Among the works are "Spring Madness," a group for a fountain; "L'Après-midi d'un Faun," "Resurgam," "Effort," "Eve," "The Blind Musician" and "Sunrise." The sculptor is about to come to New York to live.

Muirhead Bone, the Scotch etcher, is coming to the United States in April with Joseph Conrad, the novelist. It will be Mr. Bone's first visit to this country.

"The Art of Robert Winthrop Chandler," a finely illustrated volume, has just appeared. The author is Ivan Narodny, whose article on Russian art was a feature of *International Studio* for March.

Twenty-four pictures were sold at the show of Maurice Braun's work by the Dallas Art Association.

Thirty paintings by members of the Chicago Society of Artists are to be shown in several cities of Kansas and Oklahoma. Among the artists represented are Pauline Palmer, Rudolph F. Ingerle, Karl R. Kraft, Charles W. Dahlgreen, Lucie Hartrath, John F.

Stacey, Frederick V. Poole, Anna Lynch, Gerald A. Frank, Eugenie Glamen and Edmund S. Campbell.

Lloyd Branson has painted a portrait of Judge Edward Terry Sanford, judge of the United States District Court, to hang in the court in Knoxville, Tenn.

Reynolds Beal has sailed for Hayti and Curacao, where he will paint water colors until next June, when he will return and spend the remainder of the summer at Rockport, Mass.

Edward Hopper has been awarded the William A. Bryan prize at the International Print Makers exhibition at Los Angeles for his "East Side Interior" as the "best American print" in the exhibition.

It is talked among the studios that many artists who attended the recent smoker at Macbeth's gave away their real ages when they joined in (without missing a word) when Mr. Frank Ainslie sang such songs as "The Bowery" and "The Sunshine of Paradise Alley." It was the second time that Mr. Ainslie's talent as a singer has stirred enthusiasm at a Macbeth smoker.

Robert Vonnoh, painter, and his wife, Bessie Potter Vonnoh, sculptor, will hold a joint exhibition at the Ainslie galleries beginning next Thursday. Mr. and Mrs. Vonnoh are both National Academicians, the first time that a married pair have both held this honor.

Mural Painters Dine Blashfield, Sargent and Other "Men of '93"

The Mural Painters gave a dinner at the Fine Arts Building on March 6 for Edwin Blashfield, honorary president, and the other men of '93 who were associated in painting the murals for the Chicago World's Fair. Among the others were Gari Melchers, H. Siddons Mowbray, John S. Sargent, Will H. Low, Edward Simmons, William De Leftwich Dodge, Frederick Dielman, Henry O. Walker, Herman T. Schladermundt, Joseph Lauber and George W. Maynard. Five empty chairs were placed at the table in honor of the men of the original group who have died: John W. Alexander, John La Farge, Kenyon Cox, C. Y. Turner and Frank Millet. The speakers of the evening included Blashfield, Charles Moore and Charles R. Lamb.

The dinner celebrated thirty years of activity on the part of the members of the society. The work of these artists gave an impetus to mural painting which, besides resulting in many distinguished murals, resulted in the organization of the Mural Painters, the American Academy at Rome and the Commission of Fine Arts.

"THE ART NEWS is of the utmost interest to us, to follow things on your side."—Percy Wild, Marlow, England.

SHANNON, PORTRAIT PAINTER, IS DEAD

Anglo-American Artist, Knighted a Year Ago, Succumbs to an Illness Dating Back Nine Years

Sir James Jebusa Shannon, Anglo-American portrait painter, who was knighted one year ago, is dead in London. Nine years ago he fell from a horse and it was from the effects of this accident that his illness resulted.

Sir James was born in Auburn, N. Y., in 1862. At the age of eight he was taken to Canada by his parents. When he was sixteen he went to England. His portrait of the Hon. Horatia Stopford, one of the Queen's maids of honor, attracted attention at the Royal Academy in 1881, and in 1887 his portrait of Henry Vigne in hunting costume was one of the successes of the exhibition, subsequently obtaining medals at Paris, Berlin, and Vienna. He soon became one of the leading portrait painters of England.

He was one of the first members of the New English Art Club, and in 1897 was elected as associate of the Royal Academy, and became an R. A. in 1909. His "Flower Girl" was bought in 1901 for the National Gallery. The National Academy of Design, New York, made him an associate in 1908. He was awarded the first medal at the Carnegie International in Pittsburgh, 1897, the Lippincott prize at the Pennsylvania Academy, 1899; is represented by "Girl in Brown" in the Corcoran Gallery, "Miss Kitty" in the Carnegie Institute, and "Fairy Tales" and "Magnolia" in the Metropolitan Museum.

FRANÇOIS FLAMENG

François Flameng, painter, is dead in Paris. He gained prominence particularly as a portraitist, but he was also a mural painter and decorator. Among the best examples of his work are the panels and staircases of the Sorbonne and the staircase of the Opera Comique.

Among his portraits are those of the late Czarina of Russia, the Queen of England and members of the royal family of Greece. His portraits of Americans include those of Mrs. William K. Vanderbilt, Mrs. William D. Sloane, Mrs. William B. Dinsmore, Mrs. Whitney Warren, Mrs. Ogden Mills and Mrs. Oliver Gould Jennings.

DR. JAMES PARTON HANEY

Dr. James Parton Haney, art director in the high schools of New York City, died of pneumonia at his home, 1233 Third Avenue. He was 53 years old. In art he had been a pupil of Bell, Du Mond, Mucha and Woodbury.

Dr. Haney was born in New York City, and educated in public schools and at the College of the City of New York. In 1892 he graduated from the College of Physicians and Surgeons. He became a lecturer in pedagogy at New York University in 1895 and in the following year became director of art and manual training in the public schools. In 1909 he was appointed art director in the high schools.

MRS. JAMES P. SILO

Mrs. James P. Silo, widow of the founder of the Fifth Avenue Art Galleries and the firm of James P. Silo & Son, art auctioneers, died in her home, 171 West 71st St., on March 5. Mrs. Silo, who was Miss Kate Lyons before her marriage, is survived by James P. Silo, Jr., the present head of the firm, and two daughters, Mrs. Eugene Wagner and Miss Lucy Silo.

On Coöperative Galleries

[Robert Macbeth in Art Notes]

The establishment of two artists' galleries for the exhibition and sale of their own work has been an interesting development of the year and both ventures have been given considerable publicity. The first of these is established by artists, maintained for artists and run by artists. A woman's fashionable outfitter has supplied the association with some unrented space in his building and exhibitions are now in progress. It must be admitted that so far no very deep dent has been made in New York's artistic consciousness, and nothing very new has appeared to show how loath the dealers are to recognize genius, but the experiment, this particular one, for it has been tried before, is still young, and we may still be shown!

The second and far more important of these is the project to which great publicity has already been given—the formation of the Painters and Sculptors Galleries in a dozen finely arranged rooms on an upper floor of the Grand Central Depot. With the financial backing of one hundred persons from various parts of the country, one hundred or more painters and sculptors are to be given an opportunity to show their productions not only in the new galleries in New York but in a series of out of town exhibitions which will be operated with the home galleries as a base. Not all of our best artists have agreed to participate, but enough have fallen in line to indicate the success of the venture.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

SAYS FRENCH GO UP,
BRITISH DOWN, IN ARTHomer Saint-Gaudens, Carnegie's
Director, Is Optimistic About
France Despite Present Chaos

In the year 1922 Great Britain declined in art while France advanced, in the opinion of Homer Saint-Gaudens, director of the art department of the Carnegie Institute.

"Whereas last year England gave us the most interesting section, this season France, I think, will lead. England has gone down perceptibly and France up," Mr. Saint-Gaudens said upon his return to this country after four months in Europe, and added:

"Of course there are going to be fine exceptions, the chief of which is Sims' 'Countess of Rocksavage and Her Son,' one of the most notable canvases that will be seen in the next International.

"The French are always searching for geniuses, and in their search they get many surprises. The English, however, are quite different. They are not looking for geniuses. Instead, as they themselves cheerfully admit, they have 'a creditable array of painters who for sanity and skill need fear no comparison.'

"About talent? Well now, I do not know. Talent is a very rare bird indeed. Whistler is dead. Sargent is past his prime. (Both Americans.) But I may safely say that the greatest present-day talent in painting that England has got is American. You can find it now in their National Gallery, the Wertheimer collection by Sargent, the flower of British art, by an American.

"So let us get back to that creditable array of painters of sanity and skill. They are not quite as easy to catalogue in England as in France, since outside of the Academy they have no set salons, but an infinite number of cliques.

"John and Orpen lead all the rest according to which way your fancy dictates. John is coming this year as a guest on our jury of award. We have asked him therefore to honor us with a panel of several paintings. His is a name to conjure with in England, for he seems to be a demi-god of art in that country. Then there will be works by Walter Greaves, Nicholson, Talmage, Edith Walker, Connard, D. Y. Cameron, Maurice Greiffenhagen, Gerald Kelley, Eric Kennington, Laura Knight and several of the younger artists.

"THE ART NEWS has already published the names of some of the important French exhibitors, who will include men such as Lerolle and Lebasque, Denis, Desvallières, Laurent, Martin, Simon, Jean Pierre Laurens, Bernard Boutet de Monvel, Forain, Besnard, Signac, Flandrin, Guillaumin, Laprade, Vallotton, Roussell, Marquet. Some remarkably fine paintings by them will be shown.

"It may be well to review for a moment the development of the French movements of the last fifty years about which so much is talked and usually so little is known. For it is most easy to trace the rise and fall of these cliques and groups if you understand the history of the equally various salons, the first of which long ante-dated Delacroix and even Ingres.

"It was Delacroix who started the initial revolution against academic art which opened the door for the new forms and developed into the theory that painting has no definite rules and that its rendering is dependent on the personality of the painter; a situation not true in the earlier days when the painters obeyed the rules laid down by the academies, and did their best to copy the 'à la mode' masters of their time.

"Through the door opened by Delacroix entered a man whose influence was the greatest on modern art, Manet. Not only did he pass through the door, but as he entered he pulled down the columns that framed the door and supported the roof. Through him, personality became the shibboleth of art, and Impressionism at last forced the admission that any new addition to the ordinary, admitted way of painting was worth while taking into consideration. New theories dominated the hour and no restriction was imposed on the wildness of these theories.

"The oldest of the modern salons was the Société des Artistes Français, which still remains the most academic, and now contains names so well-known to us as Ernest Laurent and Henri Martin, members of our French committee this year. To the jury of this salon, submitted

painters like Courbet, Corot, Manet, Renoir, Monet and many others who, needless to say, were rejected; until at last, some twenty odd years ago, a group of artists objected to the narrow spirit of this Salon and founded the Salon Nationale, which brought together the more advanced and broad-minded elements.

"Today the Nationale is represented on our committee by Henri Lerolle, Le Sidaner and Simon, and counts among its members such men as Menard, Besnard and Cottet. Then again the number of artists increased until a new and still more advanced body formed a new exhibition which it named after the season of the year in which it was held—the Salon d'Automne. From this salon our committee drew Denis and Desvallières. As exhibitors with us the Salon counts among its members d'Espannat, Lebasque, Vallotton, Vuillard and Flandrin.

"By this time revolution was quite the mode. So shortly after still another collection of painters, on the theory that nobody should have the right to judge anybody else's productions, agreed to form a salon without a jury. This salon they called the Salon des Indépendants.

"It is amusing to remember that among the noteworthy pictures exhibited in this last salon was an extraordinary painting signed by an Italian named Borolani. Nobody could tell exactly the subject of the painting. But most of the exhibitors agreed that 'there was something in it' and that the color at any rate was splendid. How did it happen that nobody had ever heard of such a daring and skilful colorist as Borolani?

"Soon, however, their curiosity was satisfied. 'Borolani' was only the reversed word for 'Aliboron,' which is the old French nickname for 'donkey.' The painting was created by a brush being tied to the tip of the donkey's tail, dipped into various pots of paints and wagged about on the canvas by the donkey.

"At first only the Futurists and the Cubists exhibited at the Salon des Indépendants. Then some got into the Salon d'Automne, and then into the Salon Nationale. Finally, last year, the Société des Artistes Français, at the head of which were the Academicians of the old school, thinking they could no longer resist the flood of the advanced artists, opened their doors at least an inch or two. Up to now the Société des Artistes Français has been able to stand the strain of the pressure upon these portals.

"But in the Nationale all is *boulevard*, or words to that effect. The newcomers were few, it is true, yet as Sociétaires they had a right to vote. Also, being confirmed revolutionists, they had the habit of discipline. Consequently when a rather mild question was asked the committee and the committee in return asked for a vote, the more advanced group voted like one man, the others voted at random, the committee lost its majority, resigned and made it known to the public that it would not accept reelection.

"They are gone, are the Menards and the Simons and the Le Sidaners and the like, and all France is scratching its hair in bewilderment. The Salon des Nationales still remains, with its head cut off; so does the Salon d'Automne, with an enormous bill for lighting and heating—which it cannot pay. So the important members of the Salon d'Automne have asked the best-known men of the Salon Nationale to join them in the forming of a fifth salon. What will come out of it? No one knows.

"Through all this typically Gallic tumult, France is rallying very fast from her post-war period of depression and extravagance. It is not, however, the triumph of the young revolutionists. It is not the triumph of anyone. Perhaps some of you know the old French proverb 'If youth but knew, if age but could do,' or that other proverb which tells us that 'Experience is like a fine tooth comb that we acquire only after we are bald.'

"Well, in this case, French age is neither flabby as to muscle nor lacking of hair. The old are learning from the young and the young are learning from the usual succession of hard knocks. France has treated us with the utmost generosity. It is a pleasure to think that every artist of that land on our committee, or chosen by our committee, has been willing and ready to contribute to our next International.

"The extremists are dwindling. The new ones are not as new or as violent as they were last year. The old hats are less in number. The big men have really come around to sending important work. France, in the words of my New England forbears, has done herself proud. I take off my hat to her."

Mr. Demotte Gives Sculpture to Detroit



ROMANESQUE RELIEF

FRENCH XIIIth CENTURY

This 800-year-old relic was recently given to the Detroit Museum by Mr. G. J. Demotte, of Paris and New York

INDIANA ART SHOW
BARS 215 ENTRIESJury for Annual Exhibition Admits Only Eighty-four Pictures
—Students Beat Academicians

INDIANAPOLIS—The sixteenth annual exhibition by Indiana artists and craftsmen was opened on March 3 at the John Herron Art Institute with a view for exhibitors, members of the Indiana Artists' club and of the Art Association of Indianapolis and students at the Herron Art School. The public was admitted on the following day. The show will last through April 1.

Of almost 300 pictures submitted, the jury of selection rejected all but eighty-four. Last year 137 pictures were hung. Of the forty-one exhibitors represented this year in the fine arts department, seven are students at the art school and two others are painters who finished their studies only at the beginning of his year. One of these was on the jury. Determined to hold to a "high standard," the jury cut ruthlessly when it judged the paintings. In the department of applied arts it admitted fifty examples as against fifty-seven last year.

The pictures entered by two of Indiana's Academicians were rejected, and a similar fate met those of other well known Hoosier artists including several who had won prizes and other honors at previous exhibitions. Instead of being the usual "home-coming party" for Indiana artists, to the showing of whose work the public always looks forward with interest, this year's "annual" seems to be more of a "coming-out party" for the young artists, some of whom are represented by from five to seven pictures each. Much discontent is manifest among visitors to the gallery that friends who long have held important places in the art of the state should be thrust aside for those who have as yet scarcely entered the field.

The jury of selection comprised Clifford Wheeler, chairman; Ralph M. Britt, Randolph LaSalle Coats, William Forsyth, Frederick Polley, Paul Randall and Otto Stark.

A new prize was added to the list this year, an anonymous donor giving \$100, which was awarded to Forsyth for his canvas, "October at Home." The award was made by the fine arts committee of the Art Association. The same committee awarded the Art Association's prize of \$100 to Hugh M. Poe, of Knoxville, Tenn., a student at the Herron Art School, for his portrait head "Sylvia," a beautifully handled work in oils. The two honorable mentions from the Art Association went to young artists: Ralph M. Britt, for a pastel, "In the Park," and Clement Truckess, for a beautiful composition in oil, "Thirsty Cattle." Truckess is now studying in New York. The Holcomb prize of \$100 was won by Wheeler with a figure subject, "The Young Reader," in which the vibration of light on the scarlet scarf about the child's shoulders and on the white pages of the book enliven an otherwise sober-toned picture. The jury for the Holcomb prize consisted of Oliver Dennett Grover, Mrs. John N. Carey and Mrs. James W. Fesler.

Wayman Adams is represented in the show by one canvas, a portrait lent by Dr. T. Victor Keene. J. E. Bundy displays "A Corner of the Woods" and also "Lingering Snow," lent by John Nixon. Coats shows "Neenah," a nude painted

in Paris last summer, and a still life, "The Crystal Bowl." Forsyth is represented by six canvases, landscapes, still lifes, flower pieces and a delightful self-portrait, "A Painter Man." Bertha Baxter, of New York, has two canvases, and Lynn Y. Morgan, of Elmhurst, L. I., has a well-painted street scene, "Church Time." Lucy M. Taggart shows a life-sized portrait of a child, "Beatrice," and a large still life.

Polley has two etchings, and Stark, a beautiful landscape in charcoal, "Winter Afternoon." H. H. Wessel shows "On the Verandah." Wheeler displays "Snow Covered Banks," "A Stream in Spring" and "The End of the Lane" in addition to "The Young Reader." Paul Hadley

MARIN STILL GAINS
AS WATER COLORIST

Pictures in His Latest Exhibition Have Dramatic Quality and Richness—Arthur Goodwin's Pastels

John Marin's exhibition at the Montross Galleries shows the work of an artist who refuses to let the public catch up with him. He insists on developing and taking increased power unto himself. He still finds the Maine coast completely satisfying as a subject and his pictures are still unmistakably Marin, but beyond this comes a point of departure from the water colors of former years, of which some beautiful examples are shown in an adjoining room.

His color is richer and deeper, more sonorous; especially in his paintings of tossing waves. There is a gain in volume and where he once was lyric he is now dramatic. In "Camden Mountain Across the Bay" is that rare simplicity in which a breadth of space is magically filled by that sparing use of line and mass seen in the ancient Chinese, with whom he is sometimes compared. There is a series of pictures of schooners which as a group seem to establish a unity of movement, the surge of the sea seeming to go beyond the confines of each and hold them all in its grasp.

There are also among the new pictures three suggested by downtown New York in which he has built with his own imagination out of the motifs offered by the subject. These are the only purely abstract paintings in the group. This exhibition lasts through March 24.

Arthur Goodwin's Pastels

Arthur Goodwin gets more out of the medium of pastel than most artists, so much more that his landscapes of the Hudson River country, exhibited at the Milch Galleries until March 17, are unique. His subjects have a dignity and depth that many artists would find necessary to express in oil. The varied color and dramatic form to be found in the historic country around West Point, Breakneck Mountain and Chain Point seem to be even more facetiously rendered than the fine Canadian series he exhibited last year.

The speed with which the medium enables him to work resulted in a remarkable picture of a brief spring flood on Popolopen, the creamy foam rushing along with fine movement, its smooth consistency seeming to be most effectively suggested in pastel. "Meek's Hill" is admirable for its deep-toned harmonies and its feeling for surfaces—of house, leaves, and tree trunks. The group contains many examples of vivacious color, such as "Our Camp," "Narrows, Hudson River," and "Brook's Lake."

C. W. KRAUSHAAR

ART GALLERIES

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and

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by

Modern Masters

or

American and
European Art

has three exquisite water colors. S. P. Baus shows two portraits and a still life and one sculpture, a symbolical "War."

Other exhibitors in oils, tempera, water colors, pastel, pencil or block prints are: Joseph Archer, Eleanor Brockenbrough, Francis F. Brown, William F. Burgmann, Sara Kolb Danner, Lillie Fry Fisher, Mary Chilton Gray, Robert F. Horn, Louis F. Mueller, Zeb Pottenger, Paul A. Randall, Herschell M. Sanders, Emma Sangernebo, Reynolds L. Selfridge, E. E. Spenser, Roy Trobaugh, Nelson D. Wilson, Carl Zimmerman, J. G. Chenoweth, Nelle Merrill, F. Stratton, Hale Woodruff, and Blanche Stillson.

Clara Leonard Sorensen-Dieman is represented with a heroic plaster head entitled "Three-hour Portrait Sketch of Ernest Thompson-Seton." Myra Reynolds displays three works, including the plaster model of her bronze fountain, "Subjugation," in memory of the writer, Juliet V. Strauss.

—Lucille E. Morehouse.

CLARKE'S WILL SELL
ART FROM ENGLAND

Colonel Claude Lowther's Collection of Valuable Paintings and Other Art To Be Dispersed Here

The exhibition of paintings and art objects on view in Clarke's, 42 East 58th St., until March 15, include some Gothic pieces of an unusual character in addition to paintings, furniture and other objects, most of which come from the private collection of Colonel Claude Lowther, M. P., of London. There are two Gothic gates and 163 Gothic panels from the study in Scolby Castle.

The paintings in the exhibition include works by Watteau, Fragonard, Lancret, Pater, Greuze, Teniers and Guido Reni. There is a Renaissance tapestry from Scolby Castle, a pair of blue ormolu vases, once owned by Mme Du Barry, a sedan chair from the famous Pump Room at Bath, and pieces of furniture from the collections of Hamilton Castle, the Duke of Cambridge and the Duke of Norfolk. Augustus W. Clarke will begin the sale of the collection on March 15.

Rare Art Objects at Auction

Renaissance, Georgian and modern furniture and decorative art objects will be exhibited in the Metropolitan Art and Auction Galleries, 45 West 57th St., beginning March 12. The collection comes from The Florentine Arts, 573 Madison Ave., and includes Venetian decorated bedroom furniture, pieces of Sheraton and Chippendale, decorative paintings, mirrors and Oriental runners and rugs. The collection will be sold by S. G. Rains on March 14 to 17 inclusive.

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PARIS

In Paul Sérurier (showing at Druet's) there is a reminiscence of the Rose Croix movement which had sway in Paris twenty years ago. Also of the English Pre-Raphaelites. Ruskin would have liked him. There are two reasons why Paul Sérurier, who is now in the winter of his life, is not as famed as he might have been and should be. One is that he either survives or anticipates a period. Probably both. And those who do know of him (and they are not a few) associate his name with an era considered obsolete, at least historical. Add to this that Sérurier is overshadowed by the bigger reputation of Gauguin, who was his friend, companion in art and, in some sense, his disciple. For Sérurier is one of those rare artists of modern times who think. He thinks, that is, not exclusively in terms of paint. And being a thinker he has naturally influenced other thinkers.

But Sérurier is not well enough known because he is isolated. Nowadays one has to pull in teams, in the art-world—which is naturally nefarious to art, essentially individualistic in spirit. While Gauguin was attracted to the South Sea Isles, Paul Sérurier has, ever since they worked there together, lived on in Brittany. Its poetry has entirely captivated him. Long, understanding residence in this mysterious country has brought him into close communion with its soul. He has not, therefore, been satisfied, like so many other depictees of Breton life, with chronicling its customs and costumes as they appear to any sightseer. But he expresses them in their relation to other races and other periods, notably the Middle Ages—in relation rather to their inner spirit, therefore, than to their outer, obvious form.

Sérurier's neat coloring amounts to a science. It, also, is indirect. He does not obtain his pianissimo effects by neutralizing his shades, by putting the deaf pedal on, in other words. He has browns and reds (suggestions of which you may find in Gauguin and Pissarro) which no other painter has. A figure composition by him is a legend told in the twilight: a landscape, "a melody that is sweetly played in tune"; a still life, a poem of harmony and assonance.

Walter Gay, the celebrated American painter, whose forty years in France have been largely spent in constructing a monument of art and beauty which will remain to monuments of art and beauty which are disappearing, shows the epitome of this task. 100 exquisite pictures, in the Galleries Jean Charpentier, 76 Faubourg Saint Honoré. Soon after applying the opening years of his career to the usual variety of subjects customary to the pictorial field, Mr. Gay started breaking the new ground in which he has specialized almost uninterruptedly ever since, to become the first and leading painter in interiors—interiors for themselves and not merely as settings for figures and incident. "From thread to needle," as the French say, his fancy, soon his passion, was won over to the architecture and furniture of France's supreme period in decoration, namely the XVIIIth century. For some years he has devoted his art exclusively to its representation. And he has thereby accomplished for the interior what Chardin and Fantin accomplished for the still life. He went into his subjects with love, consequently his subjects, mute though they be, have responded. Like a Hans Andersen of the brush, he communicated his own breath to them, and they took life. They have returned unto him what he gave unto them. For art, is one great reciprocity.

The Société de la Gravure Originale en Noir (holding its annual show at Simonson's) boasts a patronage of sixty-eight names classified into, respectively: president, benefactors, supporters, members of honor, and members honorary. The active participation in exhibitors numbers forty-two, with three "guests" in tow, among whom one is somewhat surprised to encounter a name so celebrated as that of Albert Besnard. To me the representation, constant and reiterated, of monotonous fidelity, of the urban West or the "picturesque" East, wants justification by exceptional vision and feeling such as Whistler's, by at least exceptional technical powers such as Brangwyn's. Nothing so superlative must be sought for here. One does not think of seeking it but one thinks, precisely, that its absence calls for some compensations. Messrs. Frank Armington, Amédée Féau, Louis Godefroy, Arthur Heintzelmann, Robert F. Logan, Le-meuilleur, Gustave Pierre, A. C. Webb and Mrs. Armington (proofs by the two latter of whom have been acquired by the Ville de Paris) have made laudable attempts to put a little speed into the jog-trot pace of the general company. I speak not of Besnard, who is a "white blackbird," here.

Will Hollingworth, who is showing oils and waters at Marcel Guiot's, has not yet acquired a very natural technique. He has been impressed by Brangwyn and paints too consciously. It is impossible to express a definite opinion about him since he is still looking for his own definition.

—Muriel Ciolkowska.

FRENCH & COMPANY WORKS OF ART

6 EAST 56TH STREET, NEW YORK

ANTIQUE TAPESTRIES
EMBROIDERIES

VELVETS
FURNITURE

BERLIN

Among recent exhibitions that of Marc Chagall in the gallery Lutz (Van Diemen) attracts much attention. He is among the many Russian artists who have made their home in Berlin. The prominent place and large space that have been granted to his works—numbering about 150 pieces—indicate the importance ascribed to them, although opinions are at variance about the real value of his pictures. His portraits and pictures of Jewish types and life are of a merciless incisiveness. A self-portrait is a problem in tonalities of green, yellow, red, white and lilac. Through lack of canvas in Russia, many of his pictures are painted on pasteboard. His latest works were retained by the Soviet government as state property.

Otto Mueller is exhibiting in the gallery Moeller. His way was a steady and fruitful development of his style which is distinguished by a remarkable delicacy and power. In the stiffness of his figures lies a charm produced by economy of line and a great sense of color.

Erich Haeckel, who is showing work in the Gallery Goldschmidt-Wallerstein, confirms his reputation. His water colors are proofs of a rare capability both in coloring and design. He ranks among the best artists in the modern direction.

Jawlensky exhibits in the Gallery Heller. His beginning was in a rather naturalistic style, while his latest portraits are composed of black lines modeled with great dexterity by means of different colors.

Hermann Huber at Cassirer's is a Swiss painter. Here Naturalism crossed with Expressionism has not yet matured to a rounded effect. Hans Maid's engravings in the same place are full of a sweeping rhythm of line and much grace of interpretation.

An exhibition of XVIIIth century painting at Bottenwieser's is imbued with the charm of this period. A series of portraits by masters of the first rank is the main attraction. A likeness by Gerard is interesting through the contrast of a red velvet dress and a blue sash. One by Hoppner is a harmony in white and pink; Fragonard's "Flute Player" is infinitely graceful. A portrait characteristic of the English school is by an anonymous master.

Modern artists have but rarely the opportunity to approach the problem of decorative mural painting. In Leipzig and Karlsruhe the walls of public reading rooms have been adorned with allegorical pictures by Ludwig von Hoffmann and Albert Hauelsen. The result is strongly appealing. Von Hoffmann, who did those in Leipzig, gives groups of allegorical figures in a rhythmic movement of telling strength symbolizing energy. The landscape that surrounds these groups is of a romantic and rugged character. On the other side of the room life and love are depicted. The example of decorative mural painting in Karlsruhe depicts in a series of representations of great vitality country life in the characteristic south German landscape. The joyous and festive note that permeates the picture is extremely well balanced and produces an effect of sustained poise. —F. T.

Frankfort-on-Main

An exhibition dealing with the development of books and lettering is hailed as an event. Examples of the Scriptures range from the XIth to the XVIth century, among them being bibles, manuscripts, and *livres d'heures* of the greatest importance originating from the Netherlands, Germany, France, Italy and Spain. Incunabula form the transition to the books of the Renaissance, Baroque and Rococo periods and the XIXth century. A survey of the development of letters, illustrations, imprints, fly-leaves and book-binding gives an excellent idea of the manifold possibilities in this line. A selection of handwritten books is combined with examples of the earliest engraving—ornament engraving. A collection of 700 albums of the XVIth century is of great historic interest. The exhibition was in the Art and Crafts Museum, the objects being a legacy of two brothers Linel.

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COLOGNE

The Kunstverein arranged an exhibition of pictures of the early period of the school of Cologne, hidden in private galleries and therefore usually inaccessible to the public. It was by far the most interesting show of this season. The chief master of this school, Stefan Lochner, was prominently shown. A Madonna by B. Bruyn the Elder, dated 1544, and a portrait and a Madonna by Lucas Cranach were other items.

From the Dutch school were a Madonna by Jacob Cornelisz, representative of the transition from the Gothic to the Renaissance period and a noble and austere conception. From the XVIIIth century was a picture by Joachim Benckelaer, "Slaughtered Pig," characteristic of the inclination of the period for naturalistic details. Isaac Van Ostade, Van der Meer and Albert Cuyp also were shown. The Venetian school of the XVIIIth century was represented by Piazzetta, an especially beautiful Guardi, a Pietro Longhi distinguished by its sfumato and a Canaletto.

A movement aiming to enhance the general interest in museums is gaining ground and provokes the reorganization of museums, many of which so far have been accumulations of objects unavailable for the uninitiated. It is now the turn of the Arts and Crafts Museum in Cologne. Recently the section holding objects of the Middle Ages was reopened after having undergone sweeping reforms. The first room contains works of the Romanesque period, splendid specimens of the high standard of workmanship in those days. The Antependium of St. Ursula is a representative work of the enamellers of Cologne. Wooden figures of St. Mary and St. John are from Tyrol. Three adjoining rooms are given up to objects of the Gothic period, which are shown advantageously and in sufficient space. A Madonna in marble, recently cleaned of the colors with which later centuries had covered it, dominates the first of these rooms. The second room holds furniture, glass windows and tapestries of the XVth century, while the third is devoted to small sculptures of the same time. Although stress is laid on objects originating from the section of the Rhine, there are sufficient links with other countries to prevent the collection having a tiresome onesidedness.

A society, adopting the name Wallraf-Richartz Museum, has been founded in Cologne to acquire examples of graphic works and drawings for the print room. Illustrated publications, lectures and assistance for scientific research are also intended by the society. —F. T.

Los Angeles

There is a large exhibition of contemporary French art at the Los Angeles Museum, a sort of "traveling show" that, it is said, started in Tokio and was brought to San Francisco. San Francisco is reported to have been cold toward it, and it must be confessed that this southern city has had difficulty in warming up to it, for while there are famous names on the list of painters and sculptors—Monet, Cézanne, Renoir, Picasso, Pissarro, Sisley, Matisse, Rodin, Boudelle, Bouchard, Bernard and others—they are represented by indifferent examples of their work.

A. Phimister Proctor has an unusually fine exhibition of small bronzes and plaster casts at Stendahl's with a sprinkling of delightful medallion reliefs. Most of these latter are portraits of his children, for he is the proud father of eight. His exhibition includes small copies of some of his most famous works such as "The Princeton Tiger," "Buckaroo," which in heroic size is in Denver; "The Buffalo Hunt," "The Circuit Rider," "Roosevelt as Colonel of the Rough Riders" and "The Puma." All in all, it is one of the best shows of sculpture ever held in Los Angeles by one man.

The Fourth International Exhibition of Print Makers was opened at Los Angeles Museum on March 1 with about 500 entries from all parts of the world. This is said to be one of the most complete print shows ever assembled, and it is one of which the Print Makers of California are proud, since they are engineering it.

In the Print Rooms at Cannell & Chaffin's are etchings by such Californians as Loren Barton, Roi Partridge, Armin Hansen, Ralph Doolittle, Ralph Pearson, Howell C. Brown, Arthur H. Miller, Cleo Damianakes, Ernest Hassell and Frank Geritz.

There is an exhibition of landscapes from California, the South and Europe by Alton Skinner Clark at the New Stendahl, Hotel Vista del Arroyo, Pasadena, to March 10. Another exhibition in Pasadena consists of landscapes by Benjamin Chambers Brown. It is at the Leroy Ely Gallery.

Prints by Molin, Sweden's brilliant etcher and European block prints were shown for one afternoon at the Chouinard School of Art.

Landscapes contributed by the California Art Club make up the Ebell Club's show for March. —Antony Anderson.

CHICAGO

"The Last Glow," a brilliantly painted landscape of autumn by Rudolph Ingerle, was purchased by the vote of 200 members of the Municipal Art League for the Municipal Art Gallery from the twenty-seventh annual exhibition by artists of Chicago and vicinity.

Miniature painters make a creditable representation in the show. Anna Lynch has a praiseworthy group, "Virginia, Albert and Robert Winston," and a good portrait of Henry Taylor. Edward W. Carlson shows paintings on ivory of Mrs. A. W. Loeb, Edward Hines, Jr., and William S. Taylor, and Marian Dunlap Harper, portraits of Mrs. Herman Brassert and Master Philip. Kate Bacon Bond's "Frederic Jr.," Frances M. Beems' "Mr. and Mrs. Mason," and Bertha Lacey's three miniatures have won favorable notice.

Mr. and Mrs. Carter H. Harrison have lent the portrait of John Nicholson, of Philadelphia, once a business partner of John Morris, a signer of the Declaration of Independence, and painted by Charles Willson Peale, to the Art Institute. It hangs in the Byron Smith gallery of colonial portraits and old furniture. It is a fine canvas in an excellent state of preservation.

Sculpture by Mrs. Harry Payne Whitney will be shown at the Art Institute until April 15.

Forthcoming exhibitions at the Institute include, from March 13 to April 30, lithographs by Henri Fantin-Latour and Odilon Redon, and the Albert Roullier memorial collection of French prints; from March 20 to April 22, the third annual International Exhibition of Water Colors, paintings by Arthur Carles and sculpture by Alfeo Faggi, and photography by the Chicago Camera Club.

Robert Fulton Logan shows at the Albert Roullier Galleries twenty-three etchings of architectural subjects and eight drawings from France. Amiens and Pont-Neuf, Notre Dame and historic places in Paris, the Chartres Cathedral, and Dijon are included. Mr. Logan also exhibits with the Chicago Society of Etchers at the Art Institute.

The Arts Club is entertaining Walt Kuhn and his paintings, promoting an exhibition gallery of sculpture and drawings by Rodin at the Art Institute, and presenting old English engravings in aquatint from the portfolio of I. K. Friedman, the writer.

—Lena M. McCauley.

Hartford

The Memorial Exhibition of Robert B. Brandegee, A. N. A., at Barney Memorial Library in Farmington is of unusual interest. The collection consists of paintings from the artist's studio and expresses in an especially intimate way the artist's personality. The "Self Portrait," painted shortly before the artist was stricken, is strong in color and fine of spirit. "Charles Scribner" is a beautiful example of his most studied work. "Mrs. Brandegee with Cello" is brimming over with the joy of living. "Mother and Child" a full-length rendering of Mrs. Brandegee and son, is, in its simplicity, suggestive of Thayer's best figures. "Abraham Lincoln" was painted from a death mask. "The Magistrate" and "School Teacher" are rare examples of the fast-disappearing sturdy New Englanders.

John Whorf sold a number of his paintings from his exhibition just closed. Evelyn Enola Rockwell is holding an exhibition of her pastel portraits at the Wiley Gallery. The majority of the pictures are happy renderings of children. A portrait of her mother has great qualities and is surely a labor of love. Deserving especial mention for their charm and delicate handling are "Albert," "Miss Doris Keane" and "Frances."

—Carl Ringius.

Detroit

At the Institute of Arts the collection of paintings by Detroit artists is exceptionally fine, typical of the best, in most cases, of which the artists are capable. Among the work of the older men is to be found Robert Hopkin's "Building the Breakwater," a beautiful symphony, the steam derrick alone lighting the middle value in which the picture is keyed. Myron Barlow's "Tired" shows the artist at his best, portraying a French peasant woman dressed in a soft black bodice and maroon skirt.

Mildred Williams' "Skater on the Duck Pond" is amusing, fascinating and delightful with its moving figures dressed in bright colors. She has been doing excellent work of late, as her "Skipper" indicates, for it was the winner of the prize given for the best figure subject.

Fort Wayne, Ind.

The Fort Wayne Art School and Museum is having an art exhibition which will remain on view until March 18. The contributors are artists who were born in Indiana. Among them are Daniel Garber, Oliver Rush, Katherine Wagners, Myra Reynolds Richards and Emma Sangernebo. Homer G. Davidson is chairman of the exhibition committee, A. H. Schaaf, president of the Art School Association and Karl Bolander, director of the school.

PHILADELPHIA

The second gold medal awarded by the Fellowship of the Pennsylvania Academy of the Fine Arts during its annual exhibition at the Art Alliance went to "Mother and Child" by Martha Walter. This is the first time the Fellowship has given two gold medals. The first was won by Albert Laessle for his bronze "Drake Fountain."

The still life "Flowers" by Mabel Pugh was purchased for a new high school just completed in Haverford Township and is the first work of art purchased for the interior. The money necessary was raised by a teacher of the school by selling wax beads which she made herself. Many more sales have been made, including the child portrait "Frances," by Camelia Whitehurst, two landscapes by Carl Lawless, small sketches by Elizabeth White, and Edwin F. Droughman, and landscapes by Fern I. Coppedge, Gertrude Schell, Anna W. Speakman, Kenneth Bates and Jessie B. Trefether. Joseph Pennell has sold an etching and a water color.

The Art Alliance began two exhibitions on March 8, one of Egyptian antiquities of 300 articles assembled by Azeez Khayat, which includes tanagra figures and glass as well as bronzes, necklaces and scarabs. The other is the annual exhibition of Philadelphia craftsmen. There are stained glass by Nicola D'Ascenzo and Anna Willet, work from the Enfield and Moravian potteries, iron work by Samuel Yellin, jewelry by Helen S. White, decorations by the Davenport, and art objects by many others.

Richard L. Partington will exhibit portraits in oil at the McClees Galleries beginning March 12, including those of ex-Governor William C. Sproul, Edward T. Stotesbury, John Gribbel, Joseph B. McCall, ex-Mayor John Weaver, Mrs. Warwick James Price and Miss Mary Hawke.

The Print Club is exhibiting thirty-four etchings by James McBey which were done in the last decade. Several are proofs, and the trial proof of "The Torpedoed Sussex at Boulogne, 1916," is priced at \$335. The subtlety of "The Skylark" and the depth and sweep of "The Isle of Ely" explain mutely the reason for his high prices. On March 12 an exhibit of the etchings of Charles John Watson, whose work is new in this country, will be opened to continue until the 24th.

The huge blocks of French limestone which are for the Barnes Memorial Art Museum in Merion have arrived on the *Marigot*.

A painting, "An Old Philadelphia Alley," which is the famous Camac Street, by Paulette van Roekens, now exhibiting at the Art Alliance, was purchased by art students of the Wanamaker Institute, where Miss van Roekens instructs, and presented to the Institute.

Raphael Sabatini exhibited in the Hotel Adelphia the works he painted during his recent sojourn in Europe. He was known here as a sculptor and studied under Bourdelle while in France, but his work now exhibited shows that he has turned to painting and has accepted the most advanced mannerisms of the radical modernists in Paris.

The Plastic Club will open its twenty-sixth annual color exhibition with a private view Wednesday afternoon, March 14, to include works in oil, water color, pastel, sculpture, miniatures and illustrations.

The Imps' Art Club of the School of Industrial Art is exhibiting original illustrations in pencil by Charles D. Mitchell, Leslie L. Benson, F. R. Gruber, R. M. Fay and others; oils by J. E. Allan, Arthur Fuller—one of whose canvases verges on abstract art—and James H. Crank.

Richard S. Meryman has sold "Arcadia: Montecito, California," a landscape now on exhibition in the 118th annual at the Pennsylvania Academy.

Among the many Philadelphia artists who showed in the annual exhibition of the Charcoal Club in Baltimore are Mary Butler, Beatrice Fenton, Alice Kent Stoddard, Mary Townsend Mason, Susette S. Keast, Nancy Ferguson, M. Mollarsky, Lillian B. Meeser, Edward W. Redfield, S. Walter Norris, Carroll S. Tyson, Jr., Fred Wagner, E. K. K. Whetherill and Waunita Smith.

—Edward Longstreth.

Salt Lake City

The Latter-day Saints School of Music recently added an art department and is holding an exhibition of Fairbanks' studies of Zion Cañon in southern Utah. Among the paintings are "The Temple of the Virgin," "First Views of Zion Cañon," "Eagle Cliffs" and "Three Patriarchs."

Edwin T. Evans, former head of the art department of the State University and recently returned from Europe, addressed the newly formed Ogden Art Society on "Modern Art."

Alfred Lambourne, painter, is convalescent from his recent serious illness.

Description plates have been attached to the base of the Indian statue, Massasoit, the central statuary piece in the State Capitol. On the reverse side is the information that C. E. Dallin, sculptor, presented the statue to his native state.

—F. L. W. B.

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BUFFALO

The Buffalo Society of Artists is holding its annual exhibition at the Albright Art Gallery, and a show of wide variety it is. The Fellowship prize for the most meritorious picture hung was awarded to Helen Fuchs Gundlach for her large canvas, "Glorious Autumn," and honorable mentions were given to Florence Julia Bach for her portrait of Mrs. Charles Cary, to Grace Romney Beals for her landscape, "October"; to Evelyn Rumsey Lord for her portrait of F. D. Locke, to Cornelia Sage-Quinton for her "Girl with Blue Hat," to Claire Shuttleworth for "The Day's Work Done," to John Rummell for a marine, "Under a Clearing Sky," and to Urquhart Wilcox for his portrait of Mrs. Arthur E. Hedstrom.

E. Grace Milson, whose specialty is the painting of flowers, was the first artist to sell a picture. Mrs. Ansley Wilcox bought her flower piece, "Winter and Summer."

Among the works which are attracting attention in addition to those mentioned are a portrait and two figure studies by Geza Kende, two pictures by Miss Shuttleworth, two marines and two landscapes by Mr. Rummell, Otto H. Schneider's "Majestic Elms" and "Bethany Hills," five canvases by Alexander O. Levy including a symbolical "Womanhood Glorified," and three decorative landscapes by Arthur Kowalski.

Others represented are Howard L. Beach, the late Frank C. Penfold, Calogera S. Scibetta, William Haley, Henry F. Twarcbik, Clarence C. Rosenkranz, Julius Berwizy, Aime Leon Meyvis, Thomas J. Mitchell, Edward S. Siebert, C. Rudolph Theuerkauff, Wilfred John Addison, Charles P. Gruppe, Marion Boyd Allen, A. H. Annan, Elizabeth R. Hardenbergh and Mary McClellan.

Cleveland

Of the paintings shown this month in the main gallery by six American artists, Sidney Dickinson's portraits hold the eye from the moment of entrance. "Alice Connell," a pallid young woman with red-gold hair, standing at night facing the Palisades and the dark river, and "Nathan Potter, Sculptor," have hints of tragedy in their clear-cut faces. Eugene Higgins shows himself a painter of the people in "Vagabonds' Repast" and "Ragpickers," and his "Vast Country," a study of the southwest, is a strong piece of work. F. C. Frieske, Jane Peterson, Alice Judson and Carolyn Mase are the four others represented by characteristic figure work and landscape.

A Polish-born artist, Sol Witkewitz, whose work is strongly imaginative and colorful, has the gallery of the School of Art for an exhibition that is so out of the common that "caviar to the general" is a mild comparison to make for it. A chalk-white Salome bending over the bleeding head of St. John; a drunken Noah, swarthy and caveman-like in appearance, a group of exiles driven with their poor possessions out of their homeland, and chaos on sea and on land are some of the many unforgettable creations of this mild-faced and industrious young painter. His largest picture, "The Synagogue," shows a vast interior gorgeous in coloring and lighting, with shawled and hooded worshipers, bowed with calamities, seeking consolation in their age-old faith. It is a masterpiece of decorative painting. There are a number of illustrations for old Talmudic and other legends, which are weird, mystic or startling, but never commonplace. Mr. Witkewitz studied in New York and in Chicago, and now has a studio here. Many of his pictures are in tempera, a self-portrait being an excellent piece of work. He is a modernist of much creative skill and an imagination that is coupled with a strong feeling for decoration and design, whatever his subject.

Delicately carved in wreaths and scrolls, with books or other symbols indicating that its original place must have been in some old chateau or palace library, a carved oak panel of supreme elegance and nicety is the center of attraction in the gallery of the Museum given over to XVIIIth century art. With several smaller panels, also of the regency period and similar in design, this beautiful carving was purchased recently from the Dudley P. Allen fund.

—Jessie C. Glasier.

New Orleans

Coincident with the convention of the Southern States Art League at the Newcomb College of Art, an exhibition of pictures by artists of the South was opened at the Delgado Museum in City Park. The display will be open until April 2.

EDINBURGH

More than 140 pictures, oils and others, from the estate of the late S. M. Low, of Ashlea, Monifieth, were sold by Dowell's, Ltd., in their galleries in George St. The prices of the principal items were:

"End of Machrihanish Bay," (37x56), William McTaggart, £367 10s; "A June Day: Machrihanish," (29x40), William McTaggart, £525; "The Mill" (45½x38), E. A. Walton, £262; "Landscape with River and Village" (18x25), Boudin, £315; "Peek-a-Boo," (40x30), B. J. Bloomers, £1,050; "Crab-Catchers: A June Day," (23x30), William McTaggart, £813 15s; "A Dutch Family," (31x39), Bernard De Hoog, £283 10s.

French Art Exports Increase

PARIS—Exports from France to the United States in 1922 increased notably as compared with those of the previous year.

Exports of antiques in 1921 were valued at \$14,841,182, and last year at \$23,710,128. Paintings and statuary exported in 1921 amounted to \$4,695,701, while last year they were \$4,840,289.

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The Museum of Fine Arts has placed on view in the Chinese bronze corridor a remarkable group in bronze cast in the Sui Dynasty, A. D. 593, and presented by Mrs. Scott Fitz. The history of its adventures up to the time it suddenly appeared in Paris has yet to be told. The bronze was considered by Tuan Fan as perhaps the finest piece of Chinese bronze in the world and was one of this statesman's favorite pieces. At the fall in 1912 of the Manchu dynasty, for which he was the administrator, his valuable collection was dispersed. The group consists of the Buddha Amitabha seated on a lotus throne shielded by a curious canopy. The throne and canopy stand on a pedestal of two tiers and beside the Buddha on either side are two small figures. These statuettes are flanked by two larger figures standing free. The whole was a votive offering to the Emperor by eight mothers.

On March 8 at the Museum of Fine Arts the exhibition of paintings and sculptures by artists of greater Boston was opened. The exhibition is under the auspices of the Copley Society. A review of the show will appear in the next issue of THE ART NEWS.

Stanley W. Woodward, painter and etcher, sails May 3 to visit England, Scotland and France. He will travel alone, making sketches of the less frequented parts of these countries.

The Concord Art Association will hold its seventh annual exhibition May 3 to June 3. It will be hung in its new Colonial home bought last year. The spring exhibition will comprise only oil paintings as it is planned to have a separate showing in black and whites in the fall.

Portraits by Elizabeth Taylor Watson are the attraction at the Vose Gallery until March 17.

Goodspeed's Print Shop shows a comprehensive exhibit of wood engravings, wood blocks and woodcuts printed in color dating from the sixteenth century down to the present time. George T. Plowman in the same shop shows forty-four etchings, seventeen of which have never before been exhibited in Boston. These include plates of scenes in Brown and Dartmouth colleges.

William Paxton is holding his first one-man show in a number of years at the Guild of Boston Artists. Nearly twenty canvases are hung, including portraits a figure interiors. The large life-size portrait of his wife shows Mrs. Paxton in a white satin evening gown embroidered with silver, a gorgeous Japanese cape fallen from her shoulders. She is posed before a Japanese screen. Some of his small canvases of single figures posed beside open windows reveal the artist at his best. —Sidney Woodward.

PROVIDENCE

It is a number of years since the annual exhibition of the Providence Water Color Club has been as representative as is the twenty-seventh, which now fills both the large gallery and the "bridge" gallery at the Providence Art Club. There are 134 examples shown, including water colors, pastels, drawings in red chalk, pencil and charcoal, etchings, wood-block prints and lithographs, and one decorated silk hanging. Forty-two members are represented and one guest artist, Rustom Vicaji, of London, whose two paintings show the influence of Turner, but are decidedly individual notwithstanding. The modern or post-impressionist school, which has been courageously represented locally by August Satre and Eliza D. Gardiner for a number of years, has this year found newer exponents, and the combined showing of pictures in this later style merits serious consideration. Mr. Satre, as usual, challenges criticism by his disregard of preconceived traditions, but in each of his four examples he offers an intelligent and sane solution of a theme. Miss Gardiner sends "Low Tide," "The Garden," "Water Wings" and other pictures in her best manner.

Gino C. Conti's work is imaginative and promising. "Chopin's Raindrop Prelude" and "The Golden City" are romantic ventures. Among the many good pictures are Julia Brewster's group done at Tangier, Sidney R. Burleigh's "A Rough Pasture" and "Mill Stream, Winter"; Edith L. Buffum's "The Old Barn," Gertrude Parmelee Cady's winter scenes, F. Usher De Vall's pastels, William H. Drury's "The Copper Cloud," "Wilfred I. Duphney's portraits in red chalk, H. Cyrus Farnum's "Biskra," Maude R. Fenner's "Edge of the Wood," Mrs. Ella F. Hayden's "The Arab," Nancy C. Jones' "Interior," Helen D. Martin's "The Road Place," "Frank C. Mathewson's "Street in Rockport" and "Cornfield, Matunuck."

Announcements of exhibitions about to open indicate a renewed art interest. At the Rhode Island School of Design, paintings and etchings by Anders Zorn are shown and there will be a display of Egyptian art. At the Providence Art Club, F. Usher De Vall will soon exhibit paintings, and at the Tilden Thurbur Gallery paintings by Ruston Vicaji are announced. —W. Alden Brown.

Allentown, Pa.

The Fine Arts Club of the Lehigh Valley has had an art exhibition in the Lindenmuth Galleries. Among the artists represented were E. Sophonisba Hergesheimer, Frederick Detwiler, A. N. Lindenmuth, Tod Lindenmuth, G. Robert Forbes, Clifford Strohl, Emil Gelhaar, Mary A. Frack, E. S. Clymer, Blanche Wingert and E. J. Halow. Mrs. Mac D. Miller is president of the club.

WASHINGTON

Walter Tittle has been in Washington doing portrait sketches of a number of prominent women, among them Mrs. Alice Roosevelt Longworth. The sketches will be reproduced in a forthcoming article in the *Century Magazine*. He has also done some private portrait commissions. The Library of Congress has purchased for its permanent print collection his series of twelve portraits of British authors, which has also been acquired by the British Museum, with a number of his drypoints. His portfolio of twenty-five drypoint portraits of the members of the Arms Conference was recently purchased by Mrs. A. W. Erickson and presented to the New York Public Library, while her husband gave a similar set to the University of Virginia. Mr. Tittle's portrait of the President has been on exhibition in the Library of Congress since it was made over a year ago.

The Corcoran Gallery of Art is showing in the Atrium until March 15 a collection of silverpoint portraits and etchings by Robert Fulton Logan. The silverpoints are heads of women and children exquisite in this most delicate medium. One of "Mary," lent by Mrs. Stanley W. Edwards, and "Grace," lent by Henry C. White, are particularly charming. The etchings are scenes in Paris, Amiens, Chartres, Dijon and Vézelay.

Until March 11 the Landscape Club is showing in its studio, 1221 15th St., forty-three pictures in oil and water color. A. H. O. Rolle exhibits "Willows on the Potomac" and "A Stump," W. H. Holmes three pictures, Benson B. Moore five, including two of special interest, "A Mountain Vista" and "Gray November Day." W. Bowyer Pain's "Deserted Farmhouse" and "In the Berkshires" are delightfully painted. Martin Hoff has a "Spring," Fred E. Golde a "Winter," James Richardson an "Early Autumn," all done in oil.

The Arts Club is showing for two weeks portraits and landscapes by Truman E. Fassett. In the downstairs rooms are water colors by Gertrude B. Bourne. Her pictures are of great variety of theme and treatment, painted with strength and vigor. —Helen Wright.

Pittsburgh

Two new paintings by Malcolm Parcell, "The Open Door" and "The Bath," are on exhibition at the Gillespie Galleries. The former is a genre picture showing the façade of an old stone building in the snow. The latter is a study of a girl.

In the same galleries is an exhibition of some thirty miniature medallions in colored wax by Ethel Frances Mundy. Her portraits of her parents, especially that of her mother, are unusually fine. Other striking likenesses are those of children of families locally well known.

NEW YORK EXHIBITION CALENDAR

Ackerman Galleries, 10 East 46th St.—Etchings by Frank Benson and W. Lee Hankey, through March.

Ainslie Galleries, 677 Fifth Ave.—Paintings by F. K. Detwiler; North African sketches by Maud Dale, to March 15.

Anderson Galleries, Park Ave. and 59th St.—The Goudstikker Collection from Amsterdam, to April 7; paintings by Katharine Whitmarsh, water colors by Bradley Walker Tomlin, and carved wood panels and water colors by W. F. Boogar, Jr., to March 17.

Arlington Galleries, 274 Madison Ave.—Pictures of Ellis Island by Martha Walter.

Art Center, 65-67 East 56th St.—Exhibition of ribbons by the Silk Association of America, to April 12; exhibition by Pictorial Photographers, to March 31; exhibition of lamp base and shade designs by Art Alliance, March 12-24.

Babcock Galleries, 19 East 49th St.—Paintings by William H. Crossman, March 12-24.

Belmaison Gallery, John Wanamaker's—Second annual decorative exhibition, to March 21.

Bonaventure Gallery, 536 Madison Ave.—Early American portraits.

Brooklyn Museum, Eastern Parkway—Mezzotints by S. Arlent-Edwards.

Brooklyn Society of Miniature Painters, Hotel Bossert, Montague and Hicks St., Brooklyn—Fifth annual exhibition, to April 2.

Brown-Robertson Galleries, 415 Madison Ave.—Exhibition of American etchings, to March 17.

Brunner Gallery, 43 East 57th St.—Paintings and drawings by Bernard Karfiol.

FitzRoy Carrington, 707 Fifth Ave.—Engravings and woodcuts by Dürer; "Some Masters of Lithography."

Civic Club, 14 West 12th St.—Paintings and Monotypes by Dorothy Loeb, to March 14.

Daniel Gallery, 2 West 47th St.—Paintings by Preston Dickenson, to March 15.

Dudensing Galleries, 45 West 44th St.—Paintings by Raphael Sala, through March.

Durand-Ruel Galleries, 12 East 57th St.—A painting by Paul Gauguin.

Ehrich Galleries, 707 Fifth Ave.—Landscapes by Grace Holden, March 14-24.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagli glass and antique furniture.

Fakir Club, 11 East 44th St.—Water colors by Kenneth Hartwell, to March 12.

Fearon Galleries, 25 West 54th St.—Drawings by Samuel Prout; paintings by Raeburn, Gainsborough, Cotes and Reynolds.

Ferargil Galleries, 607 Fifth Ave.—Paintings by John F. Folinsbee.

Fine Arts Bldg., 215 West 57th St.—Exhibition by the Mural Painters, to March 14.

Folsom Galleries, 104 West 57th St.—Paintings by Blake, Twachtman, Inness, Wyant and Keith.

Harlow Gallery, 712 Fifth Ave.—Etchings by Zorn and paintings by Carl Rungius, through March.

The Misses Hill Gallery, 607 Fifth Ave.—Paintings by Alice Judson, to March 20.

Kennedy Galleries, 693 Fifth Ave.—Water colors, etchings and dry points by Frank W. Benson, through March.

Koppel Galleries, 4 East 39th St.—Etchings by Childe Hassam, to March 24.

Kingore Galleries, 668 Fifth Ave.—Paintings of the Northern Countries by Frank Morse-Rummel, to March 17.

Knoedler Galleries, 556 Fifth Ave.—Silhouettes by the Baroness Maydell, to March 10; paintings of gardens by Helen Carlisle, March 12-24.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Samuel Halpert, to March 17.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Lowenstein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Recent paintings by Emil Carlsen, to March 26; water colors by J. Olaf Olson, March 12-31.

Metropolitan Museum, Central Park at 82nd St.—Cashmere shawls; "One Hundred Years of Artistic Lithography"; landscapes by Hokusai, Kuniyoshi, Gakutei, etc.; loan exhibition of Chinese paintings.

Milch Galleries, 108 West 57th St.—Paintings of China, Siberia and Mongolia by Leon Gaspard and pastels of the Hudson River by Arthur C. Goodwin, to March 17.

Mitch and Smalls Gallery, 939 Madison Ave.—Paintings by Henry R. Beekman, to March 18.

Montclair Museum, Montclair, N. J.—Lithographs by Bolton Brown.

Montross Gallery, 550 Fifth Ave.—Recent pictures by John Marin, to March 24.

Musmann Gallery, 144 West 57th St.—Etchings by American artists.

National Arts Club, 119 East 19th St.—Exhibition by Brown, Higgins, Rungius, Fehrer, Lawrie, Graecen, Mora, and Volkert.

The New Gallery, 600 Madison Ave.—Paintings by Friedman, Fienne, Hartl, Sprinchorn and Stella, to March 31.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; "Making of a Japanese Print."

N. Y. Public Library, 759 East 160th St.—Etchings by Elias M. Grossman, to March 31.

N. Y. Public Library, 303 East 36th St.—Drawings in color by Jay Chambers, to March 31.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Designs in color of XIV-XVII century galleons, to March 20.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Gallery, 6 West 50th St.—Paintings by Twachtman, Weir, Dewing, Hassam and others.

Reinhardt Galleries, 606 Fifth Ave.—Exhibition of old masters; Chinese art from the Reinisch collection.

Salmagundi Club, 47 Fifth Ave.—Annual exhibition of oil paintings, to March 24.

Schwartz Gallery, 14 East 46th St.—Monotypes by Marion Gray Traver, to March 17.

Scott & Fowles Galleries, 667 Fifth Ave.—Early English portraits, Barbizon and American paintings.

Société Anonyme, 19 East 47th St.—Exhibition by John Storrs, to March 15.

Mrs. Sterner's Gallery, 22 West 49th St.—Paintings by Sidney Lautman, to March 17.

Arthur Tooth & Sons, 709 Fifth Avenue.—Exhibition of Barbizon paintings.

Waldorf-Astoria Hotel—Seventh annual exhibition of the Society of Independent Artists, to March 18.

Whitney Studio Club, 147 West 4th St.—Drawings and water colors by Arthur Faber, Thomas Hunt, and George A. Picken, to March 14.

Wiener Werkstaette of America, 581 Fifth Ave.—Exhibition of Viennese art.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Mrs. Watson, beginning March 14.

Max Williams, 538 Madison Ave.—Etchings by C. J. Post.

Women's City Club, 22 Park Ave.—Portraits by Lydia Field Emmet, to April 1.

Howard Young Galleries, 620 Fifth Ave.—Paintings by ten modern Americans and old masters.

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